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SIGNIFYING ON THE GREEKS: THE USE OF RHETORICAL DEVICES IN JAZZ
IMPROVISATION ANALYSIS

BY

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DISSERTATION

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ABSTRACT

Rhetoric is the art of effective and persuasive communication. Building upon and bringing together musical and rhetorical scholarship from both Western and Afrological perspectives, this study lays out a theoretical framework and analytical process for applying the principles and devices of rhetoric to jazz improvisation analysis. Taken from both Western and Afrological sources, approximately four dozen rhetorical devices are defined, translated into musical figures, and applied to the transcribed solos of six jazz artists. These musicians, Lester Young, Jim Hall, Horace Silver, Sonny Rollins, Miles Davis, and Steve Lacy, are master communicators; their ability to craft a “message” and communicate effectively and persuasively is reflected in their significant use of rhetorical figures in these improvisations.

These six analyses show how a rhetorical approach to jazz improvisation analysis is unique in jazz scholarship and offers new insights that existing forms of analysis do not provide. By combining both European and African rhetorical traditions, this study moves beyond traditional musical analysis, based primarily on Western music theory concepts, to incorporate the unique qualities and semantics of African American musical and rhetorical culture.

Along with the solo analysis, this study provides a historical background of the two rhetorical and musical-rhetorical traditions upon which jazz draws: the Western European, via the ancient Greeks and Romans, and the African American, via the Africans and ancient Egyptians. Additionally, Martin Luther King’s “I Have a Dream Speech” is transcribed and analyzed for its rhetorical and musical-rhetorical use; the solo analysis draws on this speech for comparative purposes.

To my wife – my best friend and life partner –
for her love, support, understanding and encouragement

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CHAPTER ONE: INTRODUCTION

Statement of Purpose and Background

In the preface to *The Weapons of Rhetoric: A Guide for Musicians and Audiences*, Judy Tarling describes rhetoric as “an advanced system of communicating emotions and ideas.”¹ In speech, this system relies on a set of techniques that aims to move listeners emotionally to make them receptive to the speaker’s ideas. Further, Tarling says that an effective rhetorical delivery allows the listener to easily understand and appreciate either a spoken or musical message.²

The study presented here brings together and builds upon musical and rhetorical scholarship from both Western and Africological perspectives to create a unique approach to the analysis of jazz improvisation, particularly in the areas of melodic structure and development and artistic intention. This study provides insight into how an improvised “message” can be crafted and communicated most effectively and persuasively to the audience via rhetorical devices, or figures. Rhetorical figures allow the listener to grasp and retain oral and musical ideas. Accordingly, the most memorable improvised solos are typically ones that make significant use of figures, often in combination. This is demonstrated in the transcriptions and analysis of recorded solos by six artists noted by critics and musicians alike for their ability to develop musical ideas in a way that tells a story: Lester Young, Jim Hall, Horace Silver, Sonny Rollins, Miles Davis, and Steve Lacy. Using the vehicle of these artist transcriptions, this study identifies and explains the use of rhetorical devices in jazz improvisation.

¹ Judy Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (St Albans, UK: Corda Music Publications, 2005), iv.

² Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences*, i-ii.

The inspiration for this project comes from discussions with Dr. Charles Young, Professor of Composition at the University of Wisconsin-Stevens Point. He has identified a number of Western-European rhetorical figures and tracked them into the compositions of many composers, including Beethoven, Tchaikovsky, Cole Porter and George Gershwin. These devices are well known to rhetoricians, who find them in the literature of William Shakespeare and the speeches of Martin Luther King, Jr., and many of the rhetorical figures translate into music. The purpose of these devices is the same in notes as in words: to communicate information effectively with depth and nuance in a way that assists the listener or reader with processing and retaining this information. These figures also help accomplish the ultimate goals of rhetoric: persuasion and/or entertainment.³ The entertainment quality is particularly strong in music.

There is another rhetorical tradition found in America's music, with roots in the African American community. Scholars have established that African oral and musical retentions are found in African American culture. In oral communication these retentions include call and response, signifying, tonal semantics, and narrative sequencing (storytelling).⁴ These same retentions inform Black music, including blues and jazz, as brought to America through the ring shout.⁵ Accordingly, there is the potential for new musical-rhetorical devices to be identified that come directly out of African American rhetorical and musical traditions.

³ Entertainment first became important as a goal of rhetorical communication during the Renaissance, when rhetoric came to be seen as a way to reinvigorate stale language usage. See Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln, NE: University of Nebraska Press, 1997), 71-73.

⁴ Geneva Smitherman, *Talkin and Testifyin: The Language of Black America* (Detroit: Wayne State University Press, 1977), 103.

⁵ Floyd and others have described the ring shout as a combination of music and dance that has a number of African American cultural and musical values embedded in it. See Samuel A. Floyd, "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry," *Black Music Journal*, vol. 11, no. 2 (Autumn 1991): 265-87, <http://www.jstor.org/stable/779269>.

Combining European and African rhetorical traditions provides a particularly insightful way of looking at jazz improvisation. Whereas the European rhetorical tradition demonstrates the process of the one fashioning a message to the many, the African tradition shows the one engaging in dialogue with the many. Both are relevant to the improviser, who is both composer and performer, making music that is both monologue and feedback-inspired dialogue. It is in this context that the rhetorical figures examined in this study show their true potential: they highlight the developmental process in improvisation in a way that moves beyond traditional musical analysis, based primarily on Western music theory concepts, to incorporate the unique qualities and semantics of African American musical and rhetorical culture.

Offering advantages over existing forms of jazz improvisation analysis, the systematic rhetorical analysis presented in this study

- 1) *provides deeper motivic analysis*: some of the rhetorical figures offer a more detailed examination of motivic use or reveal additional motivic relationships not uncovered by traditional motivic analysis;
- 2) *is complementary and additive to other forms of analysis*: rhetorical analysis can easily be used alongside other forms of analysis to provide a different perspective or increase the clarity of other analytical techniques;
- 3) *has ethnographic validity*: rather than solely relying on techniques generated by a Western European musical perspective, rhetorical analysis incorporates the unique qualities of African American musical culture and practice to provide a more comprehensive and insightful look at jazz improvisation;

- 4) *focuses on the artist's process and success in communication*: rhetorical analysis shines a light on the link between the artist's crafting of the message and the listener's comprehension and retention of that message;
- 5) *offers new insights into an artist's style and body of work*: rhetorical analysis suggests that a re-examination of some of the artists included in this study, and by extension other artists, may be in order;
- 6) *encourages comparative analysis between artists*: the rhetorical devices used in this study reveal commonalities and differences in artists' styles that are not easily discovered in other forms of analysis;
- 7) *opens the door to new approaches to teaching and learning jazz improvisation*: rhetorical analysis takes a broader view of improvisational technique and suggests that new strategies for learning how to improvise can be explored.

Literature Review

Most of the sources examined for this study can be broken down into four broad categories: Classical/European rhetoric, European musical-rhetoric, African American rhetoric, and African American music (the latter including jazz ethnography, jazz theory, and improvisation sources). In addition, sources linking music to language through linguistics, semiotics and brain research scholarship have been examined. The sources reviewed in the first three categories provide an understanding of the principles of rhetoric and how they have historically been applied in both oratory and music. The African American rhetoric and music sources show that a rhetorical music analysis also has applications in the area of jazz, although rhetorical analysis of improvisation is an unexplored area. Consequently, this study has the

potential to make a valuable contribution to jazz scholarship. A more detailed examination of the literature follows.

Sources for Western rhetorical devices include Richard Lanham's *A Handlist of Rhetorical Terms*,⁶ and a number of rhetoric websites, including Richard Nordquist's "Glossary of Rhetorical Terms."⁷ Most of these sources contain definitions of the rhetorical figures and oral and literary examples. *Shakespeare's Wordcraft*, by Scott Kaiser, is an excellent book on Shakespeare's language. Although he does not always use the Latin terms found in the above sources, he explores Shakespeare's use of rhetorical devices in great detail with many examples.⁸

Three important books discuss the Western approach to both rhetoric and musical rhetoric. Judy Tarling's *The Weapons of Rhetoric: A Guide for Musicians and Audiences* provides important background on the foundations of rhetoric in the ancient Classical world. She also makes connections between rhetorical concepts and Western art music, particularly in the areas of Baroque performance and affect.⁹ Dietrich Bartel's *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* provides an excellent framework for the aesthetic of the German Baroque by comparing it to the both the Renaissance and the Age of Enlightenment. He also discusses a number of German Baroque theorists and their approach to musical rhetoric. Most importantly, this book is the primary source for European musical-rhetorical figures; for each of the dozens of figures in the book, he supplies descriptive quotes from both antiquity and the German theorists, along with musical examples.¹⁰ The third book,

⁶ Richard Lanham, *A Handlist of Rhetorical Terms*, 2d ed. (Berkley, CA: University of California Press, 1962).

⁷ Richard Nordquist, "Glossary of Rhetorical Terms," *Armstrong Atlantic State University*, accessed March 29, 2011, <http://www.armstrong.edu/term1.htm#accumulation>.

⁸ Scott Kaiser, *Shakespeare's Wordcraft* (New York: Limelight Editions, 2007).

⁹ Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences*.

¹⁰ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*.

Wordless Rhetoric: Musical Form and the Metaphor of Oration, by Mark Evan Bonds, discusses the history of Western musical form alongside the development of rhetoric. His discussion of how rhetoric and thematic development have historically been interwoven is very useful. He also has a number of insights into music as language, and extends the discussion of musical-rhetoric beyond the Baroque period covered by Bartel and Tarling, to the Classical period and its eventual decline in the 19th century.¹¹

An additional three sources for European musical-rhetoric include a collection of essays titled *Haydn and the Performance of Rhetoric*, Leonard Ratner's *Classic Music: Expression, Form and Style*, and a dissertation by Thomas Beghin. The essay collection is loosely organized around Haydn and his music, but many of the writers (Timothy Erwin, Sander Goldberg, James Van Horn Melton, Elaine Sisman, and James Webster) address rhetoric more broadly. Included are discussions of the Classical roots of Rhetoric, German musical-rhetorical scholarship, and more general connections between rhetoric and musical syntax, structure and form.¹² Ratner's book has some musical-rhetorical figure definitions along with musical examples drawn from Classical period literature.¹³ Beghin's dissertation, "Forkel and Haydn: A Rhetorical Framework for the Analysis of Sonata Hob.XVI:42(D)" is valuable both for its discussion and definitions of rhetorical figures and its complete rhetorical analysis of an entire piece.¹⁴

Beyond the six European musical-rhetorical sources just mentioned, there is scant literature that deals with Western musical-rhetorical devices in a detailed way. Based on the

¹¹ Mark Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (Cambridge, MA: Harvard University Press, 1981).

¹² Tom Beghin and Sander M. Goldberg, ed., *Haydn and the Performance of Rhetoric* (Chicago: The University of Chicago Press, 2007).

¹³ Leonard G. Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer Books, 1980).

¹⁴ Tom Beghin, "Forkel and Haydn: A Rhetorical Framework for the Analysis of Sonata Hob.XVI:42(D)" (PhD diss., Cornell University, 1996), <http://www.search.proquest.com/docview/304250345?accountid=14553>.

review of existing musical-rhetorical literature, the extension of Western musical-rhetorical figures into jazz improvisation provided by this study is the first scholarly activity in this area.

There are a number of good resources on African American rhetoric. The four essays in *Understanding African American Rhetoric* provide information on Black oral culture and rhetoric from a distinctly Afrocentric point-of-view.¹⁵ Two of these essays, by Adisa Alkebulan and Maulana Karenga, make important connections between ancient Egyptian philosophy and African spiritual and communication practices. Another, by Jeffrey Woodward, provides an important theoretical framework for the connection between African and African American rhetorical principles. Books by Geneva Smitherman and Henry Louis Gates, Jr. also make links between these cultures. Smitherman's books are very helpful in understanding the breadth and depth of African American oral discourse,¹⁶ while Gates "Signifyin(g)" concept provides a way to understand and analyze the message in oral communication.¹⁷

A number of scholars have extended African American rhetoric into Black music. Both Ben Sidran's *Black Talk* and three sources by Samuel Floyd Jr. look carefully at African American oral discourse in formulating their ideas on Black music.¹⁸ Drawing heavily on the rhetorical work of Henry Louis Gates, Jr., Floyd discusses the ring shout ritual as a key transmission vehicle for connecting musical-rhetoric in jazz to its African roots.¹⁹ Along with

¹⁵ Ronald L. Jackson and Elaine B. Richardson, *Understanding African American Rhetoric* (New York: Routledge, 2003).

¹⁶ See Smitherman, *Talkin and Testifyin*; Smitherman, *Talkin that Talk: Language, Culture and Education in African America* (New York: Routledge, 2000).

¹⁷ See Henry Louis Gates, Jr., *Figures in Black: Words, Signs, and the Racial Self* (New York: Oxford University Press, 1987); Gates, *The Signifying Monkey: A Theory of Afro-American Literary Criticism* (New York: Oxford University Press, 1988).

¹⁸ Ben Sidran, *Black Talk* (New York: Da Capo Press, Inc., 1971).

¹⁹ See Floyd, "Ring Shout!" *Literary Studies, Historical Studies, and Black Music Inquiry*"; Floyd, *The Power of Black Music: Interpreting Its History from Africa to the United States* (New York: Oxford University Press, 1995); Floyd, "African Roots of Jazz," in *The Oxford Companion to Jazz*, ed. Bill Kirchner, 7-16 (New York: Oxford University Press, 2000).

Floyd, other authors who examine African American music through Gates' Signifyin(g) prism include John P. Murphy, Gary Tomlinson, Olly Wilson, and Robert Walser.²⁰ Without using rhetorical terms, Walser's article "Out of Notes: Signification, Interpretation, and the Problem of Miles Davis" comes as close as any source to a rhetorical analysis that considers both the artistic intent and the musical means of communicating that intent. His analysis also has an ethnographic perspective.²¹ Ethnographic approaches towards jazz are also found in Paul Berliner's comprehensive *Thinking in Jazz* and Ingrid Monson's *Saying Something: Jazz Improvisation and Interacting*. Berliner lists a number of different improvisational strategies that have rhetorical implications, but does not discuss rhetoric directly.²² The Monson book concentrates on interaction and dialogue within the rhythm section.²³ Both authors use a large number of musical examples and draw heavily on interviews with jazz musicians in presenting their arguments. *Interaction, Improvisation, and Interplay in Jazz*, by Robert Hodson, also explores interaction within improvisation, again providing musically detailed examples.²⁴ Like Berliner, Monson and Hodson do not directly discuss rhetorical figures.

Western European rhetorical devices are mentioned in some of the African American rhetoric sources, but in only two of the music sources. Neither one includes European figures in musical examples. Many of the Black music sources recognize the relationship between African

²⁰ See John P. Murphy, "The Joy of Influence," *Black Music Research Journal*, Vol.18 No.1/2 (1990): 7-19, <http://www.jstor.org/stable/1214855>; Gary Tomlinson, "Cultural Dialogics and Jazz: A White Historian Signifies," *Black Music Research Journal*, vol. 22, Supplement: Best of BMRJ (2002): 71-105, <http://www.jstor.org/stable/1519944>; Olly Wilson, "Black Music as an Art Form," *Black Music Research Journal*, Vol. 3 (1983): 1-22, <http://www.jstor.org/stable/779487>.

²¹ Robert Walser, "Out of Notes: Signification, Interpretation, and the Problem of Miles Davis," *The Musical Quarterly*, Vol. 77, No. 2 (Summer 1993): 343-65, <http://www.jstor.org/stable/742559>.

²² Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago: The University of Chicago Press, 1994).

²³ Ingrid Monson, *Saying Something: Jazz Improvisation and Interacting* (Chicago: The University of Chicago Press, 1996).

²⁴ Robert Hodson, *Interaction, Improvisation, and Interplay in Jazz* (New York: Routledge, 2007).

American rhetoric and music, but the musical-rhetorical references typically focus on explaining the artists' message without attempting to identify or define specific musical-rhetorical figures. To this end, there is an opportunity to expand the list of Western European Rhetorical devices with additional ones based on African American musical traditions and content. Further, this study will show that some of the European musical-rhetorical figures are informed by the African American content.

To gain a more comprehensive view and understanding of the state of jazz improvisation analysis scholarship, I also looked at a number of sources to see what approaches have historically been taken to improvisation analysis and whether there is any overlap with my thesis. Thomas Owens's "Analysing Jazz" and Gary Potter's "Analyzing Improvised Jazz" both provide good overviews of the various approaches to analysis. Owens tends to concentrate on musicological approaches to analysis.²⁵ He also mentions the work of Lawrence Gushee, who, in his article "Lester Young's Shoe Shine Boy," discusses Lester Young's improvisation using four different approaches: semiotic (storytelling), schematic (expression of form), formulaic, and motivic. Although Gushee devotes little time in this article to semiotic analysis, he notes that Young's storytelling and motivic prowess on "Shoe Shine Boy" are what make this solo more memorable than those of the other soloists on the recording.²⁶ The overview provided by Potter focuses on analytical techniques. For example, he discusses pitch class analysis, often used for analysis of atonal music, as a method that has been applied to free jazz and also describes a linguistic approach used by Alan Perlman and Daniel Greenblatt.²⁷

²⁵ Thomas Owens, "Analysing Jazz," in *The Cambridge Companion to Jazz*, ed. Mervyn Cooke and David Horn (New York: Cambridge University Press, 2002), 286-97.

²⁶ Lawrence Gushee, "Lester Young's 'Shoe Shine Boy,'" in *A Lester Young Reader*, ed. Louis Porter (Washington: Smithsonian Institution Press, 1991), 225-254.

²⁷ Gary Potter, "Analyzing Improvised Jazz," *College Music Symposium*, Vol. 30, No. 1 (Spring 1990): 64-74, <http://www.jstor.org/stable/40374000>.

The article that Potter cites by Perlman and Greenblatt is “Miles Davis Meets Noam Chomsky.” The authors draw on Noam Chomsky’s work in linguistics to analyze an improvised melody in terms of deep, shallow, and surface structures. Respectively, the three levels refer to the underlying harmonic progression, the array of melodic choices available to the improviser, and the actual “licks” played. They also attempt to make connections between small linguistic units and musical features such as chord substitutions, motives, and motivic development, although their conclusions are drawn from musical examples with a number of inaccuracies. In their attempt to find semantic meaning in improvisation, the authors state that meaning in jazz improvisation exists insofar as the listener can understand what is happening structurally (the harmonic form) and follow any historical references the improviser makes (for example, stylistic references or a musical quote). To this end, they say that only insiders, mostly other musicians, can understand jazz, and more casual listeners are relegated to appreciating how fast or high musicians can play or their passion in the delivery of an indecipherable message.²⁸

Greenblatt and Perlman’s analogical view of music through linguistics is one of two possible approaches mentioned by Allan Keiler in his article “Two Views of Semiotics.” He also uses a harmonic framework as the basis for his analogical approach, finding parallels between sentence structure and harmonic progressions that center around I and V chords, with other harmonies functioning as either tonic or dominant prolongations. This is the approach Keiler prefers, but he also describes a taxonomic-empiricist approach, pioneered by Jean Jacques Nattiez and Nicolas Ruwet.²⁹ Ruwet was both a linguist and a music theorist, and his article

²⁸ Alan M. Perlman and Daniel Greenblatt, “Miles Davis Meets Noam Chomsky: Some Observations on Jazz Improvisation and Language Structure,” in *The Sign in Music and Literature*, ed. Wendy Steiner (Austin, TX: University of Texas Press, 1981), 169-83.

²⁹ Allan Keiler, “Two Views of Musical Semiotics,” in *The Sign in Music and Literature*, ed. Wendy Steiner (Austin, TX: University of Texas Press, 1981), 138-68.

“Methods of Analysis in Musicology” outlines his view of repetition at various levels of structure as division markers of form. Using Classical musical-rhetorical terms and graphic depictions, he outlines how repetition and repetition-with-variation serve this formal function and also operate to transform ideas.³⁰ A final linguistic/semiotics source, “Toward a Semiotics of Music,” by Henry Orlov, argues that unlike language, which relies on abstract signs (vocabulary) combined through grammar to communicate reality intellectually, musical sound has no recognizable identity that can allow it to represent an external reality. His argument is that language and music are autonomous but mutually complementary domains.³¹

Shedding new light on the above scholarship linking language and music is recent brain research from three different sources. Creativity and neuroscience researcher Shelley Carson has developed a theory of creativity that models seven discrete creativity “brainsets” that each use different brain circuitry. While her research is not specifically geared towards music, she addresses improvisation in general, and jazz improvisation in particular. In a chapter on the *stream* brainset, she makes a number of connections between the similarities in brain usage in musical improvisation and verbal communication.³² A second source is a John Hopkins study by Donay et al., “Neural Substrates of Interactive Music Improvisation: An fMRI Study of Trading Fours in Jazz.” The researchers learned what parts of the brain are used in musical improvisation by taking MRIs of the brains of professional jazz pianists while they traded fours with each other in different musical contexts. Musical analysis was then performed on transcriptions of the improvised trading to identify frequency and degree of use of the following: contour imitation,

³⁰ Nicolas Ruwet, “Methods of Analysis in Musicology,” translated by Mark Everist, *Music Analysis*, Vol. 6, No. 1/2 (Mar. – Jul. 1987): 11-36, <http://www.jstor.org/stable/854214>.

³¹ Henry Orlov, “Toward a Semiotics of Music” in *The Sign in Music and Literature*, ed. Wendy Steiner (Austin, TX: University of Texas Press, 1981), 131-37.

³² Shelley Carson, *Your Creative Brain: Seven Steps to Maximize Imagination, Productivity, and Innovation in Your Life* (San Francisco: Jossey-Bass, 2010), 237-246.

contour inversion, melodic imitation, motivic development, repetition, and transposition. After comparing the regions of the brain used in this study to what is known to be used for verbal language processing, the researchers were able to conclude that the brain uses a common neural network for language syntax processing and musical syntactic operations. In addition, the trading of fours resulted in a suppression of those areas of the brain associated with semantic meaning.³³ The third source, “The Neuroscience of Musical Improvisation,” is a review of current brain research on improvisation by Roger E. Beaty. He notes that there are significant brain similarities between creativity in musical improvisation and other creative tasks, most notably in the use of divergent thinking pathways. Drawing from a number of recent studies, he also concludes that musical improvisation relies on ingrained, highly automated processes to carry out more routine tasks, but also uses higher level executive (i.e. conscious) control functions to carry out tasks related to developing improvisational ideas.³⁴

Research Objectives and Methodology

Semantically, the closer one gets to the literal, the farther apart words and music appear to be. But in the realm of grammatical structure, idea presentation and delivery, thematic development, and communication of emotional content, there are a number of principles that are common to both words and music. Drawing on these common principles, this study seeks to answer the question of whether a rhetorical approach to jazz improvisation analysis offers new insights beyond that provided by existing forms of analysis.

³³ Gabriel Donay et al., “Neural Substrates of Interactive Musical improvisation: An fMRI study of ‘Trading Fours’ in Jazz,” PLoS ONE, Vol. 9, No. 2 (2014): 7-9, <http://www.plosone.org/article/info%3Adoi%2F10.1371%2Fjournal.pone.0088665>.

³⁴ Roger E. Beaty, “The Neuroscience of Musical Improvisation,” *Neuroscience and Biobehavioral Reviews* 51 (2015): 109-15, <http://www.sciencedirect.com/science/article/pii/S0149763415000068>.

Early analysis of improvisation, often by critics or popular writers on jazz, took a semiotic approach. Here, the writer described a solo in words and frequently looked at it as a story. While not a rigorous approach analytically, this method often attempted to understand the artist's communicative intent.

Modern, scholarly analysis of improvisation tends to be more analytical and often targets specific features of the music. The most common approach taken is examination of the harmonic aspects of improvisation. Given the complicated nature of learning to play “the changes” or applying modern harmonic techniques, this focus is understandable, but limited by itself, since it does not deal directly with melodic aspects of improvisation. Another method of analysis focuses on motivic or sometimes thematic content. The usual approach is to identify main motives (a and b) and then to identify related ideas (a' and b'). Verbal descriptions often elaborate on the relationships and structure of ideas. Other scholars have broken down improvisation into formulaic patterns and identification of common vocabulary features. One of the best examples of this approach is Thomas Owens' dissertation analysis of 250 Charlie Parker solos, where he extracts 100 common melodic formulae used by Parker. In the last few decades, some scholars have used Schenker analysis to break down the thematic content and voice-leading in improvisation.³⁵ Although not widely used, there are important insights to be gained

³⁵ In Schenker analysis, based on the ideas of Heinrich Schenker, the voice leading of a piece of music or solo is broken down into three increasingly deep layers of tonal structure and voice leading: foreground, middleground, and background. Strict Schenker analysis has not been widely adopted in jazz analysis, though, for a number of reasons. First, it is a difficult analytical technique to master, especially considering the harmonic complexities found in jazz. The use of parallel motion, unresolved dissonances, polychords, absence of tonic-dominant harmonic orientation, and pieces without clear tonal centers all create significant difficulties for the analyst. Second, the background layer (the most fundamental layer of structure) is not present in many solos on a consistent basis. Third, at the deeper levels of analysis, where the music is boiled down to a basic structural model, many of the unique artistic qualities of the music have been removed, leaving little to indicate what is being communicated by the improviser. See Steve Larson, “Schenkerian Analysis of Modern Jazz: Questions about Method,” *Music Theory Spectrum*, Vol. 20, No. 2 (Autumn, 1998), pp. 209-41, <http://www.jstor.org/stable/746048>;

from an examination of voice-leading, and some scholars have modified Schenker's techniques to create a more basic "reductive" analysis.

The musical-rhetorical analysis proposed here has the most in common with motivic analysis, but its focus is different, and in many ways richer and more detailed. It views improvisation as existing within a community consisting of the artist, fellow musicians, and listeners. Since the discipline of rhetoric is the study of the means of communication, this analysis goes beyond traditional approaches because it encourages the analyst to ask why the musician made a given musical gesture and what that gesture means. This type of analysis also recognizes the important role that rhetorical devices play in the ability of the listener to grasp and retain musical ideas. The solos examined here indicate that this is a productive line of inquiry: the most memorable improvisations tend to be the ones that take the best advantage of rhetorical devices, often in combination. Finally, the dialogic nature of musician interaction and other uniquely African American communication strategies can be incorporated into the analysis.

The methodology used to accomplish the research objectives involves identifying both Western and African American musical-rhetorical figures and applying them to jazz improvisation analysis. Based on the musical-rhetorical devices found in the six artists' solos analyzed in this study, many of the musical-rhetorical figures identified by Baroque and later common practice era music theorists can be found in improvisation. Also, the African American rhetorical principles identified by a number of scholars point the way toward additional musical rhetorical devices that apply to jazz improvisation.

Jessica Destramps, "Schenker 'Time After Time:' A Modified Approach to Improvisation of Recent Jazz Saxophonists" (Master's thesis, Tufts University, 2012), <http://www.searchproquest.com/docview/1023459285?accountid=14553>.

This study identifies approximately three dozen European-based devices that can be used in improvisation analysis, grouped into categories indicated by their structural and/or affective functions. These categories include figures of repetition; balance, symmetry, order, and contrast; amplification; silence and omission; and dialogue. While there is no commonly accepted method of categorizing rhetorical figures, the terms repetition, balance, amplification, and omission have meaning to scholars of rhetoric and bring to mind a number of rhetorical devices that fall under each heading.³⁶ Due to the interpersonal nature of message crafting and delivery in jazz improvisation, the dialogue category is more substantial in music than in the Western rhetorical oratory tradition, and so is included in this list. This category also contains a few uniquely African American musical-rhetorical figures. An additional category, signifying and indirection, is drawn strictly from the African American rhetorical tradition and contains a number of additional figures I have identified and included in this study. Each of the musical-rhetorical categories used in this study reflects a different strategy improvisers can employ to persuasively get their message across to the listener.

In order to provide a framework for the rhetorical analysis used in this study, chapter two provides an overview of the two rhetorical traditions upon which jazz draws: the Western European, via the ancient Greeks and Romans, and the African American, via the Africans and ancient Egyptians. Musical-rhetorical retentions of these two traditions are also examined.

Chapter three contains an in-depth discussion of the musical-rhetorical figures in the context of six improvised solos. The musicians selected for this study, Lester Young, Jim Hall, Horace Silver, Sonny Rollins, Miles Davis, and Steve Lacy were carefully chosen as artists who represent “best practices” in their ability to develop ideas and communicate in a way that tells a

³⁶ Lanham, *A Handlist of Rhetorical Terms*, 181; Edward P.J. Corbett, *Classical Rhetoric for the Modern Student*, 3rd ed. (New York: Oxford University Press, 1990), 427-44.

story and is reflected in their significant use of rhetorical figures in their improvisations. In artist and solo selection, consideration was also given to variety in personal style, style period and musical genre, instrumental variety, and diversity in the use of musical-rhetorical figures.

As each new figure is identified in chapter three, it is defined and discussed in the context of the solo in which it is first encountered. Each solo analysis also brings out the most salient musical and rhetorical features of each improvisation, including how the rhetorical figures relate to motivic use and development and the artist's persuasive ability to communicate his message. Finally, throughout the chapter, arguments are made as to the unique role rhetorical analysis can play in improvisation analysis. Occasionally, the case for rhetorical analysis is made through comparison to the previous work of other jazz improvisation scholars.

The three appendices are also worth noting here. Appendix A includes a chart of all of the musical-rhetorical figures used in the solo analysis, with definitions, examples, and cross-referencing of terms between some of the rhetorical sources used in the research for this study. Appendix B includes the complete solo transcriptions for the six solos analyzed in this study. Appendix C presents a rhetorical analysis of Martin Luther King Jr.'s "I Have a Dream..." speech. Many of the rhetorical devices used in the solo analysis have rhetorical counterparts in this famous oration; several examples from the speech are used to shed light on the use of a musical-rhetorical figure.

CHAPTER TWO: SYNTHESIS OF THE WESTERN EUROPEAN AND AFRICAN/AFRICAN AMERICAN RHETORICAL AND MUSICAL-RHETORICAL TRADITIONS

The Western European Rhetorical Tradition

The discipline of rhetoric in Western culture dates to the fifth century B.C. in Greece. It was used by lawyers and statesmen in crafting and delivering persuasive arguments to advance their ideas in the court of law and political chambers. Over time, the ideas of Athenian rhetorical scholars and philosophers such as Aristotle became codified in a coherent system of rhetoric that was taught in schools and academies. Greek rhetorical concepts were eventually adopted by the Romans, along with many aspects of Greek culture.³⁷

Two important rhetorical ideas came into being by the time of Cicero and Quintilian, Rome's most important rhetorical scholars. One of these notions is the division of rhetoric into five canons, a division which holds to this day. Cicero documented these canons as follows:

- 1) *Inventio* (invention): the subject matter of the speech;
- 2) *Dispositio* (arrangement): the logical arrangement of the arguments;
- 3) *Elocutio*, *Decoratio*, or *Elaboratio* (style): the translation of the ideas into words and sentences using rhetorical devices;
- 4) *Memoria* (memory): the learning and memorizing of the speech for effortless delivery;
- 5) *Actio* or *Pronuntiatio* (delivery): the polishing of the pronunciation, tonal inflections, and physical gestures used in the speech.³⁸

³⁷ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 64-65.

³⁸ Corbett, *Classical Rhetoric for the Modern Student*, 22-28.

The second important concept is that of the rhetorical figures, part of *elocution*. The Greeks used the term “schemata” to refer to both rhetoric styles and the means of elaborating ideas in crafting an expressive speech. Cicero translated schemata into Latin as “figura,” a term that Quintilian later used in his treatise *Institutio Oratoria* to refer to the embellishing devices that included both tropes and rhetorical figures.^{39,40} In fact, as Dietrich Bartel writes, “Quintilian’s teachings on the rhetorical figures are indisputably the most significant and influential writings on the subject, remaining authoritative throughout the medieval, Renaissance, and Baroque eras.”⁴¹ One of the key teachings of Quintilian that influenced European thinking in the Renaissance and Baroque was that a skillful use of rhetorical figures creates an affect in listeners that makes them more receptive to the speaker’s ideas.⁴²

Following the fall of Rome around 400, the Western rhetorical discipline fell into decline for nearly a millennium, as did most intellectual pursuits. The rediscovery of ancient Greek and Roman culture in the 14th century was a key factor in the rise of Western Europe during the Renaissance. Rhetoric had a role to play, with Classical writings having a profound impact on the written and spoken word and also on music.

³⁹ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 66-68.

⁴⁰ Both tropes and figures of speech involve using language in a way that deviates from the norm. Tropes involve changing the signification of a word or phrase from what is normally intended; for example, a typical trope is irony, where the intended meaning is the opposite of what it said. Rhetorical figures may involve novel word choice or the use of patterns or unique structures in the arrangement of words or sentences. Alliteration and assonance are examples of rhetorical figures. More than just a way to embellish language, Aristotle saw tropes and figures of speech as a way to make language lively and interesting so that the speaker’s message could be communicated clearly and persuasively. See Corbett, *Classical Rhetoric for the Modern Student*, 424-26.

⁴¹ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 69.

⁴² Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 71.

The Western European Musical-Rhetorical Tradition

The influence of rhetoric on music in Europe was strongest between 1500 and 1800.⁴³ In France and particularly Italy, musical-rhetorical thinking drew more from oratory and the delivery of the message (*actio*) than from the more theoretical rhetoric involved with the crafting of the message. The operative metaphor was that of the musician as an actor delivering his lines.⁴⁴ In post-Reformation Germany, however, the influence of Martin Luther led musical-rhetorical thought in a different direction. Here it was the playwright, rather than the actor, who was the key player, with the rhetorical focus placed on *inventio*, *dispositio*, and *elocutio*. Luther believed in the power of music via the composer, who was to draw upon the religious musical text to craft his piece to communicate the appropriate affect to the listener. In experiencing and rationally understanding this affect, the listener would then be in a receptive state to receive God's message without any intermediary.⁴⁵

Following Luther, and drawing heavily on the rhetorical writings of Cicero, Quintilian, and the Renaissance humanist Johannes Sustenbrotus, German Baroque scholars promoted *musica poetica*. Originally an approach to composition that used the rhetorical power of accompanimental music to communicate the affect of the vocal text, *musica poetica* was later applied to strictly instrumental composition.⁴⁶ Although many musical elements such as tempo,

⁴³ Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences*, i.

⁴⁴ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 59-64.

⁴⁵ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 5-8.

⁴⁶ Prior to the Renaissance, the ideas of the late Classical period Roman philosopher and mathematician Boethius held sway, and music was seen as reflecting the divine order in the universe in the same way as the sciences and mathematics. During the Renaissance, music came to be aligned more with the other arts and humanism. This eventually led to the Baroque concept of *Musica poetica*, where the composer was seen as a musical poet. See Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 11-16.

rhythm, mode, and interval combinations were considered to impact affect, Baroque composers focused on musical-rhetorical figures as a primary means of expressing the affections.⁴⁷

Many musical-rhetorical figures were defined and discussed in detail in the post-Reformation writings of scholars from the Lutheran Kantor tradition. Beginning with Joachim Burmeister, and extending through Johann Matteson and Johann Nikolaus Forkel, the rhetorical pursuits of a long line of German music scholars helped shape compositional thinking and technique. Although the Age of Enlightenment and Romanticism eventually brought about a change in how rhetoric, musical-rhetoric and rhetorical education was viewed, the influence of musical-rhetoric was already guaranteed in concepts and traditions that became embedded in the compositional process between 1500 and 1800 in Europe.⁴⁸ These traditions held within them musical-rhetorical figures that can be identified in composers of the Baroque thorough American 20th century Tin Pan Alley.

The African American Rhetorical Tradition

In contrast to the Western rhetorical approach, where a lone speaker brings the audience around to a desired viewpoint through individual rhetorical skill, the African rhetorical process has a reciprocal quality. The message is constructed by all participants, as the listeners give feedback to the speaker during the speech process, and the speaker's ideas incorporate this

⁴⁷ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 30.

⁴⁸ Many 18th century scholars have commented on the similarities between literature and music, particularly in the areas of grammar and rhetoric, as seen in the common use of terms in the two arts. "Meter," "rhythm," and "cadence" all show common structural similarities; "theme," "period," "phrase," and "composition" all indicate similarities in how form is conceptualized. See Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*, 6, 68.

feedback.⁴⁹ The philosophical underpinnings of this practice can be traced back to the tenets of *Maat* in ancient Egypt: truth, justice, balance, harmony, reciprocity, and an overriding belief in the oneness of all things.⁵⁰ Extending beyond Egypt, Afrocentric scholars view *Maat* as the underlying basis for spiritual and communicative practice throughout Africa and to countries of the African Diaspora. The principles of *Maat* are reflected in *nommo*, the creative life force of the spoken word.⁵¹ Originating from the creator or spirit realm, *nommo* is manifested in human communication and is necessary for discourse to take place. In keeping with the *Maat* ideas of balance, harmony and reciprocity, *nommo* does not just reside in the speaker, but is found in all participants of the communication process.⁵² *Nommo* is sacred and shared, characterized by ongoing dialogue, rather than monologue. In all forms of African American communication, *nommo* is manifested in an African retention commonly referred to as “call and response.”⁵³

In addition to call and response, there are other important manifestations of *nommo*. In his analysis of African American rhetorical practices, Jeffrey Lynn Woodward lists nine

⁴⁹ Thurmon Garner and Carolyn Calloway-Thomas, “African American Orality: Expanding Rhetoric” in *Understanding African American Rhetoric*, ed. Ronald L. Jackson II and Elaine B. Richardson (New York: Routledge, 2003), 43-54.

⁵⁰ Maulana Karenga, “Nommo, Kawaida, and Communicative Practice: Bringing Good into the World,” In *Understanding African American Rhetoric*, ed. Ronald L. Jackson II and Elaine B. Richardson (New York: Routledge, 2003), 11-15.

⁵¹ The word “nommo” comes from the Dogon people of Mali, but the underlying concept of a spiritual energy and power embedded in the spoken word is found throughout Africa. See Adisa A. Alkebulan, “The Spiritual Essence of African American Rhetoric” in *Understanding African American Rhetoric*, ed. Ronald L. Jackson II and Elaine B. Richardson (New York: Routledge, 2003), 28-30.

⁵² Jeffrey Lynn Woodward, “Afriological Theory and Criticism: Reconceptualizing Communications Constructs” in *Understanding African American Rhetoric*, ed. Ronald L. Jackson II and Elaine B. Richardson (New York: Routledge, 2003), 143-44.

⁵³ Alkebulan, “The Spiritual Essence of African American Rhetoric,” 37-38. See also Smitherman, *Talkin that Talk: Language, Culture and Education in African America*, 104. Smitherman refers to call and response as “a basic organizing principle of Black American culture generally, for it enables traditional black folk to achieve the unified state of balance or harmony which is fundamental to the traditional African view.”

manifestations of *nommo*. These manifestations are key features of this rhetorical practice and also function as its guiding principles:

- 1) *Rhythm as a frame of mentality*: to be effective, a speaker must demonstrate mastery of “musical speech” through skilled use of patterns and rhythms, modulations of voice attributes (pitch, loudness, rate of speech, and pauses), and the overall flow of speech;
- 2) *Stylin’ out as a quality of oration*: the use of all manner of non-verbal communication that draws on both culturally meaningful conventions and personal style to favorably influence the listener;
- 3) *Soundin’ as verbal artifact*: similar to stylin’ out, vocal mannerisms are used in a conventional or an individual style and serve as vocal cues to the listener;
- 4) *Lyrical approach to language*: in certain rhetorical situations, language is used in a narrative manner that is suitable for poetry and song;
- 5) *Call and response of participation*: the message is crafted by both the listeners, who respond to the speaker’s message or call, and the speaker, who incorporates the listener’s response into the message;
- 6) *Preference for improvisational delivery*: while the message is partly crafted before delivery, the call and response dynamic requires the speaker to use improvisation to complete the message;
- 7) *Reliance on mythoforms*: using myths that connect to the shared, everyday experience (past, present, and future) of the community of listeners, speakers rely on a narrative, story-telling approach to communication;

- 8) *Use of indirection*: the speaker approaches the issue at hand in a circuitous fashion, examining it from various angles with new images and metaphors to arouse listener interest and participation in the message;
- 9) *Repetition for intensification*: the speaker uses repetition and restatement to clarify the meaning of the message and allow for the listener to fully absorb it.⁵⁴

The African American Musical-Rhetorical Tradition

Just as there are many commonalities between the Western rhetorical and musical-rhetorical traditions, numerous similarities exist between the African American rhetorical and musical-rhetorical traditions. Many of the *nommo* manifestations previously noted by Woodward in African American rhetorical practice have counterparts in black music. Samuel Floyd Jr. makes this connection through his research into the ring shout, a vehicle through which African values, modes of communication, and musical practices were brought to America by the slaves.⁵⁵ Combining dance and music, African American ring participants moved in a counterclockwise circle with shuffling, hand-clapping and knee-slapping, and responsorial singing with blue note inflections.⁵⁶ In the ring, Floyd finds the spirit of *nommo* permeating

⁵⁴ Woodward, "Africological Theory and Criticism: Reconceptualizing Communications Constructs," 140-41. In a similar fashion, Geneva Smitherman uses the following categories to discuss "black modes of discourse:" call-response; signification (similar in function to Woodward's *indirection*); tonal semantics; and narrative sequencing. See Smitherman, *Talkin and Testifyin*, 103.

⁵⁵ Coming from different areas of West Africa, many slaves did not share a common language, but most West African societies had "possession dances," where dancers would take on attributes of and become the medium for various gods. Although the geometric structure of dances varied, the most common construction included dancers ringed around musicians. These ritualized ring dances symbolized community, solidarity, affirmation, and catharsis. See Floyd, *The Power of Black Music: Interpreting Its History from Africa to the United States*, 20-21.

⁵⁶ For video demonstration of a modern recreation of a ring shout, see Library of Congress, "McIntosh County Shouters: Gullah-Geechee Ring Shout from Georgia," *YouTube* video, 57:06, April 12, 2011. <https://www.youtube.com/watch?v=uxPU5517u8c>.

black consciousness and black music traditions: “In the cultural memory of African Americans, life is cyclic, as is time, as is their music – and all of these elements symbolize the ring...”⁵⁷ One of the musical concepts that Floyd associates with the ring is what he calls “the master musical trope of Call-Response...a musical principle [based on] a dialogical musical rhetoric.”⁵⁸ This conversational approach to music incorporates a number of musical-rhetorical counterparts to Woodward’s rhetorical manifestations of *nommo*, listed above. Although Floyd discusses and lists ring retentions in a number of his writings,⁵⁹ his analysis of Jelly Roll Morton’s 1926 recording of “Black Bottom Stomp” is a good source for examining the most important points of intersection between the ring and African American rhetorical qualities.

Drawing on Gunther Schuller’s analysis of the Morton classic,⁶⁰ Floyd overlays ring elements on top of Schuller’s structural, harmonic, and thematic analysis. Floyd writes, “The performance is governed by the Call-Response principle, relying upon the Signifyin(g) elisions [smears], responses to calls, improvisations (in fact or in style), continuous drive, and timbral and pitch distortions that I have identified as retentions from the ring.”⁶¹ A number of Woodward’s *nommo* manifestations are found here – *use of indirection, call and response participation, preference for improvisational delivery, and soundin’ out as verbal artifact.*

⁵⁷ Floyd, *The Power of Black Music: Interpreting Its History from Africa to the United States*, 229-31.

⁵⁸ Floyd, “Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry,” 276.

⁵⁹ One of the most complete lists of ring retentions is found in *The Power of Black Music*: “call, cries, hollers; call and response devices, additive rhythms and polyrhythms; heterophony, pendular thirds, blues notes, bent notes, and elisions; hums, moans, grunts, vocables, and other rhythmic-oral declamations, interjections, and punctuations; off-beat melodic phrasings and parallel intervals and chords; constant repetition of rhythmic and melodic figures and phrases (from which riffs and vamps would be derived); timbral distortions of various kinds; musical individuality within collectivity; game rivalry, hand clapping, foot patting, and approximations thereof; apart-playing; and the metronomic pulse that underlies all African-American music.” See Floyd, *The Power of Black Music: Interpreting Its History from Africa to the United States*, 6.

⁶⁰ See Gunther Schuller, *Early Jazz: Its Roots and Musical Development* (New York: Oxford University Press, 1986), 155-61.

⁶¹ Floyd, “Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry,” 279.

The signifying that Floyd mentions is a prism through which he views Morton's piece and draws upon the work of the African American Literature scholar Henry Louis Gates Jr. According to Gates, "Repetition, with a signal difference, is fundamental to the nature of Signifyin(g)."⁶² Gates' signifying concept is cut from the same cloth as the indirection referenced above by Floyd and also incorporates Woodward's *repetition for intensification*. Signifying is the art of metaphor, of saying one thing and meaning another, but it occurs in the context of referencing the model upon which the signifying variation is based. This is a quality found in all types of African American communication. In "Black Bottom Stomp" Floyd sees signifying in the rhythmic qualities, the improvisations, and the interplay between instruments: two-beat, four-beat, cross-rhythms, and additive rhythms signify on the time line and each other; one solo signifies upon another or upon Morton's melodies; a trombone smear signifies on a clarinet. In addition to previously noted nommo manifestations, the signifying rhythms noted by Floyd add Woodward's *rhythm as a frame of mentality*. Floyd concludes his analysis by borrowing again from Gates work when he describes the "semantic value" of the performance and how the "performers contribute to the success of a performance with musical statements, assertions, allegations, questing, requesting, implications, mocking, and concurrences that result in...what black performers mean when they say that they 'tell a story' when they improvise."⁶³ This view of the piece is also in alignment with the nommo manifestation of *reliance on mythofoms*.

⁶² Gates, *The Signifying Monkey: A Theory of Afro-American Literary Criticism*, 51.

⁶³ Floyd, "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry," 281. It should be noted that while Floyd identifies many ring elements in this piece, the analysis only identifies them by the section of the piece in which they occur; no notated examples are provided to specifically identify their precise location. The analysis provided in chapter three of this research study goes beyond what Floyd does in his "Black Bottom Stomp" investigation to identify and specifically label the rhetorical devices in the context of transcribed notation.

Combining the Western European and African American Musical-Rhetorical Traditions

To this point, the Western and Afrological rhetorical traditions have been discussed and traced into music separately, but the traditions can be combined in a coherent approach to musical-rhetorical analysis in jazz improvisation. Most of the musical-rhetorical figures used in this study come from the Western tradition and are grouped into the following broad categories: figures of repetition; figures of balance, symmetry, order, and contrast; figures of amplification; figures of silence and omission; and figures of dialogue. As indicated in chapter one, these groupings have a historical basis in the rhetorical tradition.

As reflected in the large number of Western musical-rhetorical devices used in this study, the key point is that African American music in general, and jazz specifically, has absorbed many of the influences of Western music. This is particularly true in the areas of form and harmony, but also in the areas of melodic structure and development. Accordingly, the Western musical-rhetorical figures used in the analysis of this study are a good starting point in analyzing jazz improvisation. For example, the musical signifying discussed above overlaps nicely with the motivic development found in common practice Western European musical heritages. Floyd explains how African American musicians borrow from and signify on this Western heritage. They restate or rework pre-existing material, and in doing so either show reverence or irreverence for the material and the underlying musical values: “Signifyin(g) is . . . a way of demonstrating respect for, goading, or poking fun at a musical style, process, or practice through parody, pastiche, implication, indirection, humor, tone- or word-play, the illusions of speech or narration, and other troping mechanisms.”⁶⁴ Olly Wilson is another scholar who comments on the African American absorption and reinterpretation of White musical heritage in the troping of

⁶⁴ Floyd, “Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry,” 271.

a number of musical styles and forms, particular in jazz. He refers to this as a musical representation of W.E.B. Du Bois' "American ideal within the black consciousness," reflecting a duality in the African American experience as a dialogue is established between White and Black cultures.⁶⁵

This duality also brings us back to the theme of dialogue that was examined earlier in the discussion of *nommo* and African retentions. The importance of dialogue in African American communication and music is one of the main distinctions between the Western and Afrological rhetorical and musical-rhetorical traditions. This difference can be seen in two related ways. First, as discussed previously, the Western rhetorical tradition has historically focused on the speaker and his or her use of rhetorical devices and strategies to persuade and influence the listener (and entertain the listener, in the case of music). In African American rhetoric, though, the retentions of *Maat* and *nommo* have led to a rhetorical practice that is dialogic. Second, whereas the musical-rhetorical devices derived from the Western tradition have been applied to composition, the real-time nature of jazz improvisation is such that the message is shaped by not just the jazz soloist, but also by fellow musicians and feedback from the community of listeners.

In addition to the Western musical-rhetorical devices, the unique, conversational nature of jazz improvisation necessitates the inclusion of additional, African American musical-rhetoric figures. These include figures of dialogue (including call and response), indirection, and signifying. This study also identifies and uses other unique musical-rhetorical devices that relate only tangentially to dialogue, but relate to other African retentions or African American rhetorical practice, for example tonal semantics, or the recitation tone found in Black preaching. By combining the Western and Afrological traditions, this study is unique and presents a more

⁶⁵ Wilson, "Black Music as an Art Form," 9.

comprehensive view of the musical-rhetoric of jazz improvisation than has been offered in previous studies.

Scientific Rationale for Rhetorical Analysis: Neuroscience Connections between Language and Music

Earlier in this chapter, the five canons of rhetoric were presented. Additional explanation of these divisions is needed to understand the rhetorical categories used in the improvisation analysis and make important connections between language, musical improvisation, and neuroscience. In the first three divisions, *inventio*, *dispositio*, and *elocutio*, the subject matter is first chosen, the ideas are arranged and ordered for effective communication, and finally the concepts are translated into language using rhetorical devices. In speech writing or musical composition, the communicator crafts the message by moving through each rhetorical stage discretely and over an extended period of time. In the areas of impromptu speech and musical improvisation, however, the real-time nature of the process dramatically condenses the time frame as the communicator moves rapidly between these stages, perhaps even dealing with them at the same time. Despite this difference, the rhetorical divisions still provide a sound framework for building a model of jazz improvisation analysis, as recent scholarship in the neuroscience of musical improvisation indicates.

The idea that the brain can be formulating a coherent message during improvisation by working on different musical tasks simultaneously is supported by the research of Roger E. Beaty. He notes that brain tasks such as perception of relevant musical sensory information, memory retrieval, motor skill control, and performance monitoring require simultaneous execution in real-time. He goes on to say that “Deliberate practice automates some of these

processes, freeing other attentional resources for other higher order processes (e.g. generating and evaluating musical ideas). In the absence of such improvisational fluency, the improviser will have difficulty interacting with other members of an ensemble and exerting control over the development of his or her performance.”⁶⁶ In the context of musical interaction via trading of four-bar phrases by improvising pianists, Gabriel Donay and his colleagues illuminate the music-language connection. The researchers noted examples of repetition, transposition, contour imitation and inversion, and other motivic development strategies – musical techniques that are all rhetorical in nature. They also took brain MRIs of the musicians and discovered that the neural pathways used during improvisation are the same as those used during verbal communication.⁶⁷ This research indicates that the structural aspects of both verbal and musical thought are similar rhetorically in both pre-planned and real-time communication.

⁶⁶ Beaty, “The Neuroscience of Musical Improvisation,” 109.

⁶⁷ Donay, Rankin, Lopez-Gonzalez, Jiradejvong, and Limb. “Neural Substrates of Interactive Musical improvisation: An fMRI study of ‘Trading Fours’ in Jazz,” 1-8. The commonalities in parallel processing brain pathways in verbal speech and musical improvisation are also confirmed by researcher Shelly Carson. See Carson, *Your Creative Brain: Seven Steps to Maximize Imagination, Productivity, and Innovation in Your Life*, 237-246.

CHAPTER THREE: MUSICAL-RHETORICAL SOLO ANALYSIS

Notes on the Analysis and Notation

Over the course of the six improvisations analyzed here, all of the musical-rhetorical figures found in these solos are presented and explained. In the process, the written analysis for each solo has different focal points that attempt to bring out the unique and salient qualities of the improvisation and the artist's style. Not all of the rhetorical categories are addressed in the written analysis accompanying each solo, but it is important to keep in mind that at least one or two (and usually many more) rhetorical figures in each category are used in each of the six solos. The complete transcription of each improvisation is included in appendix B. In addition, a chart of all of the rhetorical devices, grouped by category, is found in appendix A.

The analysis uses six main categories of rhetorical figures: repetition; balance, symmetry, order, and contrast; amplification; silence and omission; dialogue; and signifying and indirection. There are also a few additional figures that do not fit neatly into one of the above categories and are explained as they occur. Each time a new musical-rhetorical device is mentioned, its name occurs in bold print. Similarly, each time a new (language-based) rhetorical device is mentioned, its name occurs in italics. For a few figures, the musical-rhetorical and rhetorical names are the same; a bold/italics combination designates this. Some of the devices are abbreviated in the notation; the first time the term is used the abbreviation occurs in parentheses. For example, all types of repetition are abbreviated; any two letter abbreviation that ends in "R" indicates a type of repetition. The abbreviations can also be found in the chart of musical figures in appendix A. Also, since improvisation is real-time, the borders are blurred between rhetorical divisions, but the canons are still worth keeping in mind while considering the rhetorical analysis:

- 1) *Inventio*, where the main ideas, themes, or motives are created or chosen. The artists included in this study make extensive use of thematic material – either original motives or motivic use of the song’s melody.
- 2) *Dispositio*, where the ideas are ordered, arranged, and developed. The clearest application of dispositio is found in the balance, symmetry, order, and contrast category. Other rhetorical categories use this principle as well, particularly when a figure has structural implications. An example of this is the use of repetition to connect distant phrases.
- 3) *Elocutio*, where the ideas are transformed into language (notes) and rhetorical figures. Less structural in nature than dispositio, many figures that do not extend beyond a phrase can be included in this stage.
- 4) *Memoria*, where the ideas are memorized. In improvisation, the memory is used to access vocabulary.
- 5) *Actio*, where the message is delivered. Some of the rhetorical figures depend on the manner of delivery, for example tonal semantics and understatement.

The following guidelines are used in the notation. Solid lines indicate where musical-rhetorical devices are being used. Dotted lines indicate a connection between two or more places where a device is used, but is separated by time in the solo or where the relationship might otherwise be unclear. To maintain clarity in the notation, whenever many measures separate the completion of a device – for example beginning and ending repeat figures that are in different phrases – only the repeated material is labeled, with a reference back to the measure numbers where the material previously occurred. The most frequently used devices are the various types

of repetition; the space above the solo is generally reserved for these figures, except when additional space is needed for other categories of figures.

A harmonic analysis accompanies each solo, except for Steve Lacy's performance of "Longing" where there is no functional harmony. The chord symbols indicate what is played by the rhythm section, not necessarily what the soloist is thinking. This is necessary to show where harmonic generalization and indirection devices are used by the soloist, without the reader having to transcribe what the rhythm section is playing to verify the devices. Also, in a number of places "slash" chords are used to point out an important bass movement or to indicate where there is a discrepancy between the harmonic choices made by the pianist and bassist.

Horace Silver's Piano Solo on "The Tokyo Blues," July 13, 1962

As do most of the artists included in this study, Horace Silver makes extensive use of motives and motivic manipulation in "The Tokyo Blues." The 10 motives he uses in this solo provide a deep pool from which to draw in examining his rhetorical style. His presentation and development of these motives includes figures from a number of rhetorical categories, including repetition, and balance, symmetry, order, and contrast. In the latter category, figures that use balance, symmetry and order assist the listener in organizing and clarifying the ideas contained in the message, while figures that use contrast offer additional insight by way of comparison. When combined with figures of repetition, the effect is powerful; the listener understands the message clearly and remembers it. Motive a in "The Tokyo Blues" contains a number of rhetorical devices. The motive is based on the song's melody, the last eight bars of which are shown in example 3.1.

Example 3.1 The final eight measures of the melody of “The Tokyo Blues”

Trumpet and tenor saxophone play the top and bottom lines, respectively, with piano doubling both lines. Taken from the top line, the ascending C, Eb, F motion in measure 9 and the G, C, Eb movement in measures 12 to 14 combine to provide the material for motive a, found in example 3.2.

Example 3.2 Motive a with retrograde and antithesis in the first half of chorus one of “The Tokyo Blues”

Motive a is treated more extensively than the other motives in the solo, and its development includes a number of balance, symmetry, order, and contrast devices. Two of these, retrograde and antithesis, occur in the opening bars of the solo, as indicated above in example 3.2.

The motive is first subject to **retrograde**, commonly referred to as *antimetabole* in Western rhetoric.⁶⁸ This device reverses the order of words or notes to negate what has come before, or present an alternate viewpoint.⁶⁹ The four-note motive is stated firmly in measures three and four, and three of the notes are then retrograded in measure five. Measures seven and eight reaffirm the first two notes of the motive, before the entire motive is played again. In the second full statement of the motive Silver plays the exact rhythmic values of the first statement, but delays the start of the idea by an eighth note. Rather than retrograde the idea again, he continues to move up to the Bb in measure 11, an octave above the previous Bb. These two statements of motive a also reveal the second figure of contrast, antithesis.

As noted by Dietrich Bartel, Johann Nikolaus Forkel argues that **antithesis** is the use of musical opposites as a way to clarify or prove the assertion of the original idea. Citing a number of Baroque music scholars, Bartel indicates that antithesis can occur in a number of different ways: contrasting affections, thematic material, harmonies, or rhythms, for example.⁷⁰ A number of these are seen in this excerpt. In addition to the phrase endings moving in opposite pitch directions, the harmonies are dramatically different over the two iterations of motive a. In bar 3,

⁶⁸ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 299.

⁶⁹ Henry Louis Gates Jr. uses a rope-skipping chant created by schoolchildren in eastern Texas as an example of signifying, or what he calls “repetition, with a signal difference.” The chant is also an example of antimetabole, with the “undoing” of what comes before. The first part of the chant repeats an anti-integration slogan from Arkansas used to oppose racial integration of the Little Rock public schools. The original chant, “Two, four, six, eight, we ain’t gonna integrate” is signified upon when the schoolchildren continue, beginning with a retrograde countdown: “Eight, six, four, two, bet you sons-of-bitches do.” See Gates, *The Signifying Monkey: A Theory of Afro-American Literary Criticism*, 51, 103.

⁷⁰ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 197-98.

the C minor chord is reinforced with triadic chord tones falling on the beat, but in measure seven, these same notes fall on offbeats as extensions of the Db9(#11) harmony. The changes in melodic construction, harmonic context, and rhythm also create a change in affect between the phrases: the first is simple and well-considered, an emotionally low-key statement; the second is more complex and excited, ending in a question that demands an answer. In the parlance of Gates, the second motive statement signifies on the first; in effect, Silver says “I’m not where you thought I was rhythmically, harmonically, or even stylistically.” Extending Gates signifying concept from words into music, Samuel A. Floyd Jr. would see this as the jazz signification of the Western European musical heritage: offbeats vs. onbeats and Charlie Parker’s polytonal implications vs. common practice triadic harmonies.⁷¹

These first two statements of motive also contain two types of rhetorical repetition: beginning repetition and frame repetition. All the figures in this category help the listener organize and remember the most important ideas in the communication. Used here in conjunction with the retrograde and antithesis devices just discussed, repetition makes Silver’s ideas stronger and more memorable. This “additive” quality is a key advantage of rhetorical analysis: the most memorable and powerful ideas often combine several rhetorical devices from a number of different categories and this is highlighted in the analysis.

⁷¹ In his analysis of Jelly Roll Morton’s “Black Bottom Stomp,” Floyd discusses improvisation that contains signifying. It is “improvisation that Signifies on (1) the structure of the piece itself, (2) the current Signifying(s) of the other players in the group, and (3) the player’s own and others’ Signifying(s) in previous performances.” See Floyd, “Ring Shout!” *Literary Studies, Historical Studies, and Black Music Inquiry*, 279-80. As to where the signifying basis of improvisation comes from, he says it is “based in cultural memory, where the intuitive resources and instinctive assets of Call-Response reside.” Among these assets are the troping devices that await recall at appropriate times, brought to fruition by the musician’s technical knowledge of musical structure and theory in a dialogical context. See Floyd, *The Power of Black Music*, 140.

Referred to as either *anaphora* or *repetitio* in rhetorical sources, **beginning repetition** (labeled “BR”) occurs when two musical passages begin with the same note or set of notes.⁷² Example 3.3 shows the first occurrence of this in measures 3-4 and 9-10. This same excerpt also demonstrates **frame repetition** (“FR”), known rhetorically as *epanalepsis*, which is the “bookending” of an idea in a musical passage.⁷³ The first two notes of motive a (G and C) are used again in measures seven and eight, framing the six-measure phrase. This is a unique occurrence of frame repetition, though, because the two notes also undergo **expansion**, a rhetorical device of amplification. Expansion is used to elaborate on an idea or increase its impact, which happens here with the new notes inserted between G and C in measure seven.⁷⁴

Example 3.3 Beginning repetition and frame repetition with expansion in the first chorus of “The Tokyo Blues”

⁷² See Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 184-90; Lanham, *A Handlist of Rhetorical Terms*, 11, 130.

⁷³ See Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 256-58; Lanham, *A Handlist of Rhetorical Terms*, 66-67.

⁷⁴ Although none of the Western rhetorical or musical rhetorical sources I have examined have a similar concept, Paul Berliner refers to this as “phrase expansion through interpolation.” See Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*, 189, 567.

Example 3.3 (cont.)



To conclude chorus one, Silver works with three of the four notes of the motive a retrograde, expanding the idea with three types of repetition. **Rephrased repetition** (“RR”) is simply a recasting of an idea. The rhetorical term is *synonymia*, related to the word “synonym,” which provides a way of thinking of rephrased repetition: it is another way of saying the same thing.⁷⁵ The act of rephrasing gives the listener another way of understanding and remembering the idea, often revealing structural aspects of the concept that make memory encoding more successful. This happens in measures 12 and 13 where the retrograde of motive a is played and then rephrased with additional notes and slight changes to the rhythm. Directly after this, **immediate repetition** (“IR”), or *epizeukis*, is found in bars 13 to 16. In this figure, notes are repeated without other notes intervening.⁷⁶ Finally, the entire phrase from measures 12 to 16 is connected through **multiple connective repetition** (“MCR”). With this device, the same pitch is used to end one idea and begin another, occurring at least three times in succession. Here, the second Eb in bar 12 connects to the Eb on the next downbeat (separated by a pick-up note); the C pitches on beats three and four of measure 13 end one idea and begin the next; and the C

⁷⁵ See Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 405-08; Lanham, *A Handlist of Rhetorical Terms*, 148-149.

⁷⁶ See Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 263-64; Lanham, *A Handlist of Rhetorical Terms*, 70-71.

connection is repeated in the following measure. Rhetorically, this device is called *gradatio*, and it allows the speaker to make a smooth, logical connection between ideas. These three types of repetition are shown in example 3.4.

Example 3.4 Rhetorical figures in the last part of chorus one and the beginning of chorus two of “The Tokyo Blues”

The musical notation for Example 3.4 shows measures 12 through 15. Above the staff, there are brackets indicating rhetorical figures: 'RR' (Repetition) spans measures 12 and 13, 'MCR' (Multiple Connection Repetition) spans measures 12, 13, and 14, and 'IR' (Interlocking Repetition) spans measures 13 and 14. The notes in measures 12 and 13 are marked with a '3' and a 'b' (flat), indicating a triplet. Chord symbols are written above the staff: Eb13 in measure 12, D7(b9) in measure 13, G7sus in measure 14, and Cm7 in measure 15. The notes in measures 14 and 15 are marked with a 'b' (flat).

Multiple connection repetition is often combined with *climax*, a figure of amplification, to create a series of parallel ideas that build to a high point,⁷⁷ with the repeated notes functioning as a jumping off point, as in example 3.5.

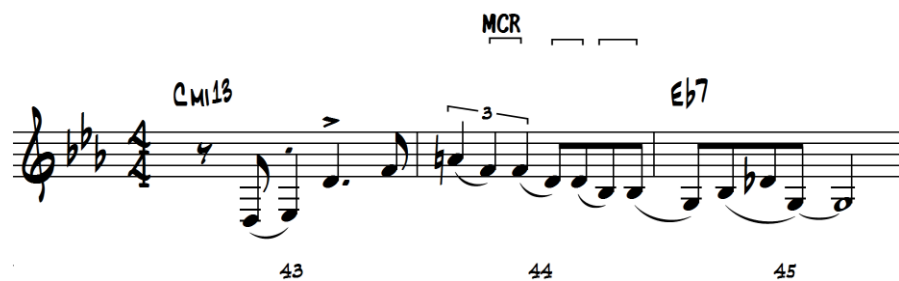
Example 3.5 Multiple connection repetition combined with climax

The musical notation for Example 3.5 shows a single measure. Above the staff, a bracket labeled 'MCR' (Multiple Connection Repetition) spans the entire measure. Below the staff, a bracket labeled 'CLIMAX' (Climax) spans the entire measure. The notes in the measure are marked with a 'b' (flat) and a 'b' (flat), indicating a flat note.

⁷⁷ Some rhetorical sources do not make a distinction between climax and gradatio (see Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 220-21; Lanham, *A Handlist of Rhetorical Terms*, 36.) One rhetorician who does make this distinction is Richard Nordquist. He defines gradatio as an extended form of *anadiplosis*, where a word or phrase ends one idea and is immediately repeated to begin the next. See Nordquist, “Glossary of Rhetorical Terms.”

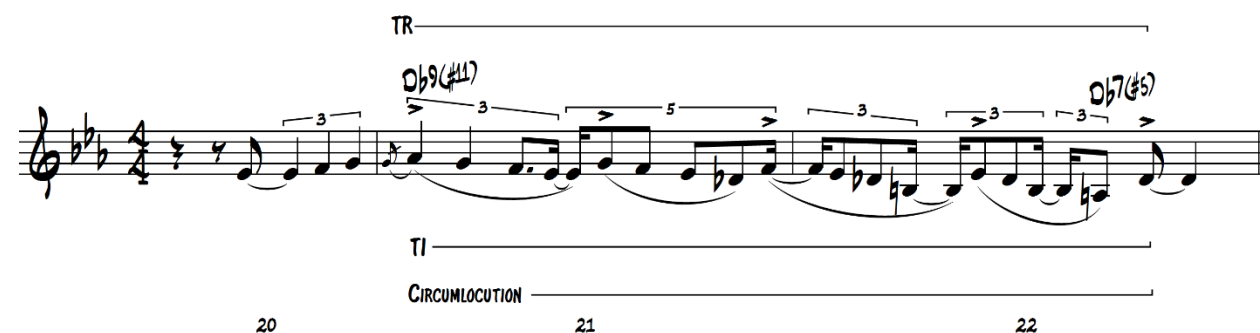
Silver uses this type of parallel structure, although without the climax, in the third chorus to outline the extensions of a C \flat M13 chord in a descending arpeggio. This is shown in Example 3.6.

Example 3.6 Multiple connective repetition, chorus three of “The Toyko Blues



Everything discussed in the solo to this point is typical of Silver’s playing: pithy ideas played with a precise, yet swinging sense of time. In measures 20 to 22, however, he deviates from this model with an idea that seems “wordy,” with rhythms that go against the time and exaggerate the flourish. Example 3.7 shows how a combination of rhetorical devices used together convert this idea from what could have been a trite scale pattern into a grander gesture.

Example 3.7 Rhetorical devices in combination to create indirection in “The Toyko Blues”



The passage ascends up a C minor scale to the sixth scale degree and then descends down with a stepwise sequence, or **transposed repetition** (“TR”). Rhetorically, this is called

polyptoton.⁷⁸ Had Silver simply played this four-note sequence directly in swing eighth notes and stuck to only notes of the C minor scale, this phrase would have sounded trite. Instead, he uses **time indirection** (“TI”) with a delivery that plays against the beat, with an implied *accelerando* in measure 21 and the first part of 22.⁷⁹ As the phrase progresses he adds additional indirection when he converts the C minor scale material into a harmonically unresolved whole-tone scale. Taken together, these musical characteristics create **circumlocution**, sometimes referred to as *periphrasis* in rhetorical sources. The sources that use the term *periphrasis* usually define it as the use of superfluous words in getting the point across, although Quintillian notes that the figure should also have a positive decorative effect.⁸⁰ When the rhetorical term *circumlocution* is used, a purposefully vague and evasive quality is also implied in the communication.⁸¹ The musical rhetorical device of circumlocution used in this example draws on both rhetorical terms to refer to an artful, yet redundant passage whose musical meaning is communicated indirectly. Both the time indirection and circumlocution devices Silver uses in this phrase belong to the category of figures of signifying and indirection. This category contains devices that are uniquely African American in nature, or used in a way that is uniquely African American. The two figures found here show how indirection is used to both signify on a

⁷⁸ The Baroque music scholar Mauritius Vogt makes the link between a melodic pattern that is repeated at different pitches and the polyptoton discussed by both the Roman rhetorician Susenbrotus (the repetition of a word using different case endings) and the Baroque rhetorician Johann Christoph Gottsched (a word repeated with different grammatical alterations). See Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 367-69.

⁷⁹ According to Floyd, cross-rhythms, polyrhythms, syncopation, back-beats, and other forms of rhythm construction that go against the metrical beat structure are examples of signifying through what he calls “tropings of the time-line.” See Floyd, “Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry,” 279-80.

⁸⁰ Tom Beghin, “Haydn as Orator: A Rhetorical Analysis of his Keyboard Sonata in D Major, Hob.XVI:42,” In *Haydn and His World*, ed. Elaine Sisman, 201-254 (Princeton, NJ: Princeton University Press, 1997), 215. See also Corbett, *Classical Rhetoric for the Modern Student*, 450. Corbett adds the following to *periphrasis*: “expressing the familiar in uncommon ways.”

⁸¹ Lanham, *A Handlist of Rhetorical Terms*, 36, 114. Lanham equates *periphrasis* and *circumlocution* and concentrates on the evasive, “speaking around” quality in his definitions (36).

scalar sequence common in Western art music and also provide a contrast and balance to Silver's direct and concise playing earlier in the solo.

Immediately after the roundabout figure found in measures 20 to 22, Silver turns to another, more subtle, form of signifying and indirection in the last phrase of chorus two – **harmonic generalization**. This device allows him to once again work motive a material into a coherent and well-balanced phrase using just the C minor scale and Cmi7 arpeggio over five different chords. The harmonic analysis provided in example 3.8 provides an alternate way of conceptualizing the harmonic context of Silver's line with extensions and alterations; for example, the C minor triad outlined in measure 25 can be thought of as the #11, 9th, and 7 of a DbMA9(#11) chord or as a Cmi/Db slash chord. Looking at the phrase as a whole, however, and especially considering the harmonic disagreement between the Db sonority and the C minor scale fragment in bar 26, a more cogent analysis is to view the entire passage as a harmonic generalization of C minor.

Adding to the coherence and balanced proportions of this eight-bar phrase is **sentence structure**, a figure of balance, symmetry, order, and contrast. Although not discussed in any of the rhetorical sources examined, sentence structure is often discussed in phrase and motivic analysis and functions much the same as many of the other figures in this rhetorical category. Common in Classical-era melodic construction, sentence structure phrasing contains a 1:1:2 division.⁸² Treating the first five notes in measure 24 as pick-up notes, the aa'b structure of this phrase follows the correct proportions with measure lengths of 2:2:4. The harmonic generalization and sentence structure used in this phrase are shown in example 3.8.

⁸² Jane Piper Clendinning and Elizabeth West Marvin, *The Musician's Guide to Theory and Analysis*, 2nd ed. (New York: W.W. Norton and Company, 2011), 362.

Example 3.8 A well-balanced phrase using harmonic generalization and sentence structure in “The Toyko Blues”

The musical score is presented in two staves. The first staff covers measures 24 to 27, and the second staff covers measures 28 to 32. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 24 begins with a treble clef and a key signature change to three flats. Above measure 24 is the chord notation $\text{DbMA9}(\sharp 11)$. Above measure 27 is the chord notation CMi7 . A horizontal line labeled "HARMONIC GENERALIZATION" spans from measure 24 to measure 27. A horizontal line labeled "SENTENCE STRUCTURE" spans from measure 24 to measure 26. The second staff begins with a treble clef and a key signature change to three flats. Above measure 28 is the chord notation Eb7 . Above measure 29 is the chord notation $\text{D7}(\flat 9)$. Above measure 30 is the chord notation G7sus . Above measure 31 is the chord notation CMi7 . A horizontal line labeled "HARMONIC GENERALIZATION" spans from measure 28 to measure 31. A horizontal line labeled "SENTENCE STRUCTURE" spans from measure 28 to measure 32. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. Measure 28 has a triplet of eighth notes. Measure 30 has a triplet of eighth notes. Measure 31 has a triplet of eighth notes. Measure 32 has a triplet of eighth notes.

Rhetorically, this is a strong passage because Silver carefully manages the harmonic tension and dissonance in this generalization process, and also because of the number of other devices he uses to make the phrase so clear, memorable, and symmetrical. Previously discussed figures of repetition are used again, most notably beginning repetition. This type of repetition occurs in phrases beginning in measures 3, 10 (see example 3.2) and here in 24; motive a now includes an added D, and the rhythmic values are compressed. Another beginning repetition connecting measures 24 and 26 is nicely balanced by the **connective repetition** (“CR”) in measures 25-26 and 27-28. The last connective repetition smoothly connects to the second half of the phrase where transposed and rephrased repetition slowly resolves the accumulated tension from the first half of the phrase. These repetitions are highlighted in example 3.9.

Example 3.9 Multiple repetition types used in “The Toyko Blues”

BR,RR LINKS THREE PHRASES (SEE MEAS. 3-6/9-11 AND 16-17)

24 25 26 27

28 29 30 31 32

After using motive a extensively in the first two choruses, Silver introduces a number of new motives which are exclusively repeated, manipulated, or developed strictly within the chorus in which they occur, with one exception. Four measures before chorus five Silver returns briefly to the last three notes of motive a. He even retrogrades the idea, just as he does in the first chorus. Although the harmonic context is different, these three notes also outline the riff-oriented theme of Dizzy Gillespie’s “Manteca, which shares a number of melodic and rhythmic similarities to what Silver plays. It is impossible to know if it was Silver’s intention to call this song to mind, but the similarity is unmistakable. Examples 3.10 and 3.11 show Gillespie’s melody and Silver’s motive a derivation/”Manteca” paraphrase.

Example 3.10 Measures 5-8 of the main theme of Dizzy Gillespie’s “Manteca” (transposed from the original key of Bb)



Example 3.11 Motive a/“Manteca” paraphrase in “The Tokyo Blues”

Musical notation for measures 61-64 of "The Tokyo Blues". The notation is in 4/4 time. The melody is a paraphrase of the "Manteca" motive. Chord symbols above the staff are: Eb13, D7(9), G7, and Cm11. Below the staff, there are two horizontal lines with labels: "MIMICRY" spanning measures 61 and 62, and "DRUMS SIGNAL C & R CHORUS" spanning measures 63 and 64. Measure numbers 61, 62, 63, and 64 are indicated below the staff.

This is the first of two back-to-back examples of Silver’s use of **mimicry**. African American rhetoric scholar Geneva Smitherman describes mimicry as “a deliberate imitation of the speech and mannerisms of someone [that] may be used for authenticity, ridicule, or rhetorical effect.” Using rappers as an example, she goes on to say that “they attempt to quote in the tone of voice, the gestures, and particularly idiom and language characteristics of that person.”⁸³ Musically, mimicry occurs as a quote or paraphrase of a song’s melody or someone’s previous improvisation, or through a stylistic reference to a genre or a musician’s style. Two bars into Silver’s signifying on Gillespie’s afro-Cuban classic, the drummer responds with a set-up to chorus five, the first of two full choruses of call-and-response between piano and drums. Whether or not “Manteca” is used as a signal, it is appropriate that this reference to a highly percussive style of music proceeds this interaction with the drums.

⁸³ Smitherman, *Talkin that Talk: Language, Culture and Education in African America*, 94.

The second use of mimicry occurs in both call-and-response choruses. In the first 12 measures of each chorus, Silver plays simple riff ideas in perfect fourths. This fourth treatment is similar to that used in the first 12 measures of the melody (see the first four bars of example 3.1). The top line of this fourth planing outlines an Eb pentatonic scale and when combined with the fourth interval below is a clear imitation of the music of Eastern Asia, specifically Japanese melodic structure. Example 3.12 shows the first few bars of mimicry at the beginning of chorus five.

Example 3.12 Mimicry and tonal semantics in chorus five of “The Toyko Blues”



In addition to mimicry, Silver also uses another figure of signifying and indirection in the parallel fourths passage. **Tonal semantics** occurs when the meaning of a musical gesture is conveyed more by the sound properties of the notes than by their musical logic and structure. Other common examples of tonal semantics include manipulations of timbre, articulation, and pitch.⁸⁴ The juxtaposition of the pentatonic scale planed in fourths, the afro-Cuban rhythmic style of the piece, and the “Manteca” reference at the end of the prior chorus bring to life Silver’s comments from the liner notes of *The Tokyo Blues*: “While in Japan, I noticed that the Japanese people were very fond of Latin music, which I am also very fond of. In writing some of these

⁸⁴ Geneva Smitherman lists *tonal semantics* as one of a number of rhetorical qualities that characterize African American communication. She notes that the choice of words and phrases for their sound properties, rather than their precise semantic meaning, can be more important in getting the message across to the audience. See Smitherman, *Talkin that Talk: Language, Culture and Education in African America*, 99-100.

compositions, I have attempted to combine the Japanese feeling in the melodies with the Latin feeling in the rhythms.”⁸⁵

The beginning of chorus five is also highly structured by previously used devices – beginning repetition and sentence structure – and three new rhetorical figures. The first new figure is **tricolon**, where three parallel ideas of the same length are found in succession. The “rule of three” or the “power of three” is a touted technique used in persuasive communication, and the related rhetorical concept of *tricolon* is well-known to rhetoricians who find it frequently in different styles of prose. This device and its sibling **isocolon** (successive parallel ideas of equal length) are specific cases of **parallelism**.⁸⁶ In *Thinking Jazz*, Paul Berliner devotes a chapter to the different strategies jazz improvisers use to create musical logic and develop their ideas. He recognizes the importance of parallelism when he writes “artists may create a sense of balance and continuity within the larger designs of long consecutive phrases by remembering and using phrase length itself as a model.”⁸⁷

The three four-bar phrases found in example 3.13 are an excellent example of tricolon, this specific case of parallelism. This tricolon grouping is strengthened by the beginning repetition used to start each phrase in measures 65, 69, and 73. Giving even more weight and focus to the ideas in this chorus, Silver superimposes two back-to-back instances of sentence structure on top of the four-bar phrasing. The first occurrence runs over two phrases in measures 65 to 72 with a 2:2:4 bar relationship. The sentence structure is created by the similarity in measures 65, 67, and 69, with contrasting material in measure 71 that resists the two-bar

⁸⁵ Horace Silver, Liner Notes, *The Tokyo Blues*, The Horace Silver Quintet, Blue Note 65146, 2009 (1962 recording and notes), compact disc.

⁸⁶ Kip L. Wheeler, “Schemes,” Rhetoric, last modified March 2, 2015, <http://web.cn.edu/kwheeler/schemes.html>.

⁸⁷ Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*, 198.

chunking of the previous measures. Note how the sentence structure bisects the first leg of the tricolon (measures 65 to 68) and then how the sentence structure begins its second iteration when the third leg of the tricolon starts in measure 73. These different layers of organization weave a rich structural tapestry and are indicated in example 3.13.

Example 3.13 Beginning repetition, sentence structure, and tricolon in chorus five of “The Toyko Blues”

The image displays two staves of musical notation in 4/4 time, spanning measures 65 to 76. The notation includes various chords and melodic lines. Above the first staff, a dashed line labeled 'BR' spans measures 65 to 70. Below the first staff, a solid line labeled 'SENTENCE STRUCTURE' spans measures 65 to 68, and another solid line labeled 'TRICOLON' spans measures 65 to 70. The second staff has a dashed line labeled '(BR)' above measures 71 to 74. Below the second staff, a solid line labeled 'SENTENCE STRUCTURE' spans measures 73 to 76. Measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, and 76 are printed below the staves.

Finally, making this chorus the most rhetorically rich in the entire solo, Silver adds yet two more rhetorical devices, **question and answer** (“Q & A”) and **call and response** (“C & R”), both from the dialogue category. Question and answer occurs in bars 65 to 68 and again in 73 to 76, where Silver divides each four-measure phrase into two-measure phrase members. Both first phrase members rise in pitch at the end, while the second phrase members fall, mimicing the vocal inflections of the voice. Berliner calls this “balanced call and response with altered

response” and indicates that improvisers use it when they “create rhythmically balanced imitative phrases whose respective endings rise or fall in relation to one another, as if asking, then answering, a question.”⁸⁸ Rhetorically, the figure is referred to as either *hypophora* or *anthypophora*.⁸⁹

The other dialogue device, call and response, is the musical *raison d’être* for this chorus and the next. Although the leadership of call and response can be fluid, in most instances in African American music one voice takes the lead, as is mainly the case here. In the first 12 measures of each chorus the drummer provides commentary in the space between Silver’s two-measure note groupings. Occasionally the call and response overlap, as is also common in Black music genres. In the four bars at the end of each chorus, though, Silver firmly reasserts his leadership and the drums return to a more accompanimental role. Example 3.14 once again shows the first 12 measures of chorus five, this time with the question and answer and call and response figures indicated.

Example 3.14 Question and answer and call and response in “The Tokyo Blues”

⁸⁸ Berliner, *Thinking in Jazz: the Infinite Art of Improvisation*, 571, 194. Referencing two of the interviews he conducted for this book, Berliner also writes “For Lonnie Hillyer, as for Max Roach, improvising ‘is really like a guy having a conversation with himself.’ Hillyer sometimes thinks of himself as ‘making statements and answering them’ when he performs” (192).

⁸⁹ Lanham, *A Handlist of Rhetorical terms*, 87.

Example 3.14 (cont.)

The power of the call and response and the rich combination of rhetorical figures at the beginning of chorus five mark this section as the denouement of Silver's solo.⁹⁰ Of the seven different figures identified in the last three examples in chorus five, there are four different categories of devices represented: repetition; balance, symmetry, order and contrast; signifying and indirection; and dialogue. The number and rich interrelationships between the different types of figures account for the power of this chorus. As discussed in the beginning of this solo, rhetorical analysis is uniquely positioned to highlight the individual strategies an improviser uses and show how they interact to create a powerful message where the whole is greater than the sum of the parts.

This portion of the solo is also a good place to reinforce the point made in earlier chapters that jazz improvisation is part of the larger world of African American dialogic communication. This connection can be seen by examining a portion of Martin Luther King's "I Have a Dream Speech." (See appendix C for the full speech.) The climax of King's speech has a number of similarities to chorus five of Silver's "The Toyko Blues" solo. Both use parallel phrases and beginning repetition interwoven with call and response. In addition, both King and Silver use

⁹⁰ Additionally, the golden mean of the solo falls in the fifth bar of this chorus. This well-documented phenomenon of balance and symmetry in nature is also commonly found in works of art, for example near the emotional high point of musical works. The math of the golden mean is as follows. Where a line is divided into two segments, a and b , and the dividing point is the golden mean, the following equalities hold true: $a \div (a + b) = b \div a \approx 61.8\%$. In a musical piece, the golden mean, then, occurs approximately 61.8% of the way through the work.

simple pitch patterns and tonal semantics to fashion their calls. Example 3.15 shows how King builds to a pinnacle at the phrase “from *every* mountainside,” with the audience responses indicated in parentheses.

Example 3.15 Various types of repetition, signifying, tonal semantics, and call and response leading to the pitch climax of Martin Luther King’s “I Have a Dream Speech”

BR _____

SIGNIFYING _____

LET FREEDOM RING FROM STONE MOUNTAIN OF GEORGIA. ("YEAH," "YEAH...") LET FREEDOM RING FROM LOOKOUT MOUNTAIN OF TENNESSEE. ("YEAH")

LET FREEDOM RING FROM EVERY HILL AND MOLEHILL OF MISSISSIPPI. ("YEAH") FROM EVERY MOUNTAINSIDE. (SHOUTS AND APPLAUSE)

TONAL SEMANTICS _____

DR,RR _____

LET FREEDOM RING AND WHEN THIS HAPPENS... (CONTINUOUS APPLAUSE) AND WHEN WE ALLOW FREEDOM RING, WHEN WE LET IT RING

Prior to this passage, King names other places around the country where freedom will ring, and here is “bringing it home,” back to the south, where the suffering of African Americans began. This signifying is amplified by his references to Stone and Lookout Mountains, where important civil war battles were fought. The audience answers all of King’s “calls” with effusive responses. In this “freedom ring” passage King works toward the pitch climax of the speech. Beginning even earlier than what is shown in example 3.15, time and again his pitch climbs up to

F. When he finally arrives at the high point, he moves back and forth between this note and Ab a minor third higher. This is known as a pendular third, a common African American musical technique that is often found in a call and response format.⁹¹ At the same time, video of the speech shows that King has raised his right hand in the air as if giving the benediction at the end of a church service.⁹² The crowd response to all of this is so great that King has to pause and circle back after saying “Let freedom *ring* and when this happens...” because of the continuous applause. Once again reasserting his leadership of the message, he rephrases his last idea by beginning: “And when we allow freedom ring, when we let it ring . . .” before continuing on. Paralleling Horace Silver with a well-crafted message and a musical delivery, King draws the crowd into a dialogue to create *nommo* and illustrate Floyd’s Call-Response principle: “the master trope, the musical trope of tropes, [implying] within it the presence of Signifyin(g) figures (calls) and Signifyin(g) revisions (responses, in various guises).”⁹³

Jim Hall’s Guitar Solo on “Hide and Seek,” August 10, 2000

Recorded nearly 40 years after Horace Silver’s hard bop composition “The Tokyo Blues,” Jim Hall’s “Hide and Seek” is an original, quasi-latin, straight-eighth composition. The melody section incorporates sophisticated post-tonal harmonies, while the solo section has strong modal underpinnings provided by the bassist, Scott Colley. In his solo, Hall is then free to play within the implied ionian mode, shift to parallel modes, and even superimpose new harmonic

⁹¹ See Wilson, “Black Music as an Art Form,” 13; Floyd, “Ring Shout!” *Literary Studies, Historical Studies, and Black Music Inquiry*, 276-77.

⁹² “Martin Luther King - I Have a Dream Speech - August 28, 1963,” YouTube video, 17:28, from the original television broadcast on August 28, 1963, posted by “SullenToys.com,” January 15, 2015, <https://www.youtube.com/watch?v=smEqnnklfYs>.

⁹³ Floyd, *The Power of Black Music: Interpreting Its History from Africa to the United States*, 95.

structures on top of the mode. Despite the stylistic differences in these songs, a rhetorical analysis reveals remarkable structural similarities in Hall's and Silver's improvisations.

Just as Horace Silver does, Hall begins his solo with one of the most prominent motives in the solo and develops it. Used throughout the solo, motive a is subject to various rhetorical devices, key changes, and modal shifts. The motive is shown in example 3.16.

Example 3.16 Motive a in measure one in "Hide and Seek"



Another important idea, motive b, is also used throughout the solo and undergoes even more development. This second motive is more commonly found as b', with an additional note added at its beginning. Example 3.17 presents both versions, with the motive b' pitch set also indicated, since Hall works with the set in his development of the motive later in the solo.⁹⁴

Example 3.17 Motive b in measure seven and motive b' in measures 20 to 22 in "Hide and Seek"



⁹⁴ Pitch sets are often used to reveal musical structures that do not rely on tonal relationships. The 027 pitch set is determined as follows. In ascending order, the notes D, E, and A can be ordered in three ways (the other two being E, A, D and A, D, and E). A pitch set is identified by the order which most compresses the interval between the first and last notes. Two of the potential orders produce the same interval; in this case, the correct order of the set is one that has the smallest sum of the ascending intervals measured in half steps from the first one in the list. In other words, D to E is two half steps and D to A is seven half steps. This order produces a sum of nine. A quick check of the other two possible orders will confirm that the D, E and A order results in the smallest sum and 027 is the correct label for this set.

The first phrase of the solo contains both motives a and b, where Hall employs some of the same rhetorical strategies used by Silver in “The Tokyo Blues.” As shown in example 3.18, he uses transposed repetition to present motive a and organizes the phrase with a tricolon and 2:2:4 measure sentence structure. Motive b ends the passage.

Example 3.18 Motives a and b in the first phrase of “Hide and Seek”

TR

CMA

SENTENCE STRUCTURE

TRICOLON

1 2 3

DR,RR,TR

DbMA/C DbMA CMA

4 5 6 7

In the first 12 measures of chorus five in Silver’s “The Tokyo Blues” solo (see example 3.13), the same tricolon and sentence structure is found, creating a very similar motivic structure, with two differences. First, Silver’s tricolon grouping is extended over 12 measures so it does not line up directly with the eight measure sentence structure as Hall’s phrase does. Second, the types of repetition used are different – Silver uses beginning repetition, whereas Hall uses

transposed repetition. By breaking the music down into rhetorical devices, both the similarities and differences in the motivic treatment become apparent and can be easily conveyed.

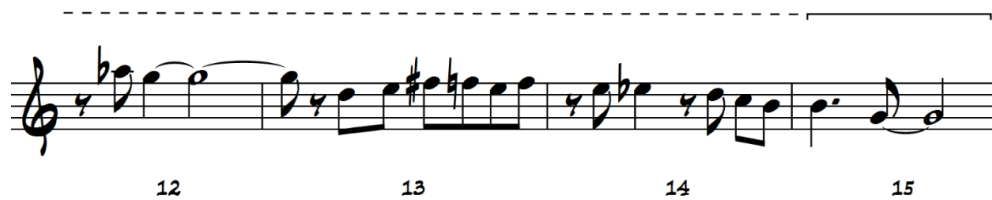
The next phrase of Hall's "Hide and Seek" solo has three new rhetorical devices not previously discussed. One of these is **beginning and ending repetition** ("BER"). Known as *symploche* or *complexio* to rhetoricians, it is found in poetic text, the works of Shakespeare, and in spoken word. Both Renaissance and Baroque rhetoricians have commented on the inherent musical quality of this type of repetition.⁹⁵ Interestingly, this is the only solo in this study where it is found. Most likely this is because the device takes a great deal of forethought to employ, especially when the harmonies are different in the repeated passages. With the modal backdrop of "Hide and Seek," however, the harmonic obstacles are avoided. The beginning repeat uses motive a, found between the pick-ups to measures one and eight; the ending repetition uses motive b, occurring between bars seven and fifteen. A comparison between example 3.19 and the previous example, 3.18, shows this.

Example 3.19 Motives a and b "bookend" the second phrase of "Hide and Seek," mirroring their use in the previous phrase.



⁹⁵ See Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 225-228; Kaiser, *Shakespeare's Wordcraft*, 128-32.

Example 3.19 (cont.)



The beginning repeat between these phrases also contains another new rhetorical device, **correction**. With this figure, a passage has a similar note pattern to a previous passage, but one or more notes are altered to indicate a change of harmony and/or affect. It has two rhetorical sources, each with a slightly different meaning. *Transposition*, also known as *antistoecon*, is the substitution of one sound or letter within a word for another.⁹⁶ An example is the varied pronunciation of words such as “potato” and “tomato” (i.e. po-ta-to and po-tah-to) in George and Ira Gershwin’s “Let’s Call the Whole Thing Off.” As a musical term, transposition is simply a change of key, but the rhetorical meaning of substituting one thing for another informs what Hall does to motive a in bar eight, where he substitutes an F# for the original F. This “transposition” does not create a true key movement to G major since the bass keeps the C tonal center. Instead, the “sound” of C changes due to the modal shift from C ionian to C lydian.

The other rhetorical source for correction is *correctio*, which is to correct, or set right, a word or phrase used earlier.⁹⁷ In Shakespeare’s *As You Like It*, Adam, the servant of Orlando, uses correction as he tries to warn Orlando of the treachery of Orlando’s brother. Adam struggles to find the correct way to refer to the brother:

Your brother – no, no brother – yet the son –
Yet not the son, I will not call him son –

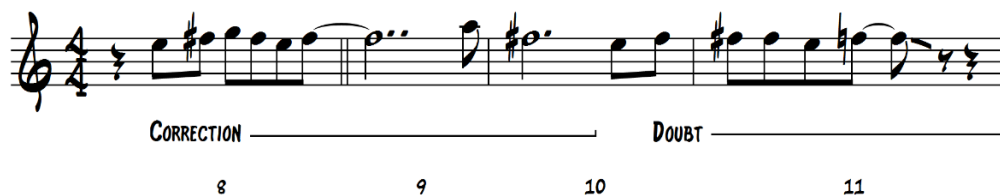
⁹⁶ Lanham, *A Handlist of Rhetorical Terms*, 16.

⁹⁷ Lanham, *A Handlist of Rhetorical Terms*, 42. For a musical application of *correctio* to the music of J.S. Bach, see Beghin, “Forkel and Haydn: A Rhetorical Framework for the Analysis of Sonata Hob.XVI:42(D),” 120.

Of him I was about to call father, (II.iii.20-23)⁹⁸

In the same way, Hall's shift to C lydian can be seen as a correction of the original C ionian motive, or perhaps a rethinking of its possibilities for expression. Adam's struggle also seems to be paralleled in the second phrase of Hall's solo because after establishing the F# in measures 8 to 11, Hall appears to call second-guess himself and express **doubt** about this change. *Dubitatio*, as it is known rhetorically, is when one feigns doubt or confusion, either in how begin a thought or how to choose between two thoughts.⁹⁹ It seems that Hall is trying to decide between two modes here. In bars 11-14 he debates back and forth between F and F#, and further calls the mode into question by chromatically introducing Ab and Eb pitches. Adding to the effect of uncertainty is the start-and-stop quality of the rhythms that Hall chooses in measures 11 to 14.¹⁰⁰ They come as a direct contrast to the smooth, assured rhythms of motive a found in the first phrase of the solo. Example 3.20 shows measures 8 to 15 again, this time with the correction and doubt devices highlighted.

Example 3.20 Correction and doubt in "Hide and Seek"



⁹⁸ William Shakespeare, *As You Like It*, in *William Shakespeare: The Complete Works*, ed. Stanley Wells, Gary Taylor, John Jowett, and William Montgomery (New York: Oxford University Press, 1986), 713.

⁹⁹ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 242-43.

¹⁰⁰ Both Bartel and Beghin mention ambiguous harmonic progressions (including key uncertainty) and rhythms as two principal ways that doubt can be expressed musically, citing a number of common practice musical examples. See Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 242-45; Beghin, "Forkel and Haydn: A Rhetorical Framework for the Analysis of Sonata Hob.XVI:42(D)," 109-120; Beghin, "Delivery, Delivery, Delivery! Crowning the Rhetorical Process of Haydn's Keyboard Sonatas" in *Haydn and the Performance of Rhetoric*, ed. Tom Beghin and Sander M. Goldberg (Chicago: The University of Chicago Press, 2007), 147-50.

Example 3.20 (cont.)



The claim made here is that Hall gives the *appearance* of being unsure as to what to play, not that he is actually in doubt. As Tom Beghin points out, “if the doubt is genuine, dubitatio ceases to be a figure altogether. As the orator pretends to be in doubt, the listeners are puzzled, but the more impressed afterwards, when the orator, in ‘regained’ confidence, brushes aside the previous doubt.”¹⁰¹ In the same way, the puzzlement Hall induces in this passage is resolved by a number of definitive statements of motive b and its b’ variation in the next passage. In fact, the b material is stated so strongly in measures 15 to 22 that it eclipses the fact that Hall never actually resolves the modal controversy, completely avoiding the fourth degree of the mode (F vs. F#) in the entire passage. He does, however, move away from the chromaticism of the previous phrase by reaffirming the major quality of the mode. Example 3.21 shows motive b in measure 15 and the rephrased and transposed statements of both b and b’ in the subsequent cadential extension to give this passage finality, along with punctuation from the drums in “agreement” with Hall’s assertions of the b material.

¹⁰¹ Beghin, “Forkel and Haydn: A Rhetorical Framework for the Analysis of Sonata Hob.XVI:42(D),” 112-13.

Example 3.21 Motive b and a cadential extension used to resolve the uncertainty of the previous idea in “Hide and Seek”

RR, TR

CADENTIAL EXTENSION

15 16 17 18 19 20 21 22

Stepping back from the granular details of rhetorical analysis for a moment, it is worth exploring how the rhetorical devices highlight Jim Hall’s storytelling abilities. Whether in written or spoken language, music, or any other art, a successful communicator balances the proportion of the expected and unexpected. If there are no surprises, the listener loses interest; if there is too much new material, the listener cannot process and remember the message. By looking at figures of repetition, along with figures of balance, symmetry, order and contrast, the rhetorical analyst can address the artist’s success in getting his or her message across to the listener.

In this regard, Hall proves himself to be a first-rate storyteller already in the opening phrases of “Hide and Seek.” As shown earlier in example 3.18, the first phrase is very memorable and easily understood, with a slight harmonic flirtation with Db major at the end that keeps the listener engaged. Example 3.19 shows the next phrase immediately returning to the opening idea, but the direction of the story is soon thrown into question. The listener is presented with a good amount of new material in measures 11-14 that creates tension, since the musical point is ambiguous. These measures are not as memorable, although they are not weak rhetorically. The key is what Hall does next. If he had continued on with another ambiguous

phrase he would have lost the listener. Instead, he does what Beghin indicates should happen to doubt: he brushes it aside, with an unmistakable and even more satisfying return to a familiar theme in the story. At this point, with both main motives of the solo firmly established in the ear, the audience is ready to see where else Hall's tale will transport them. Again, rhetorical analysis provides a clear lense with which to view artistic intent and communication of the message.

Throughout his "Hide and Seek" solo Hall demonstrates his mastery of balancing new and old material in an aesthetically pleasing way. Often, the new material is simply old material used in a new way. The next passage is a good example of this. Sonically Hall opens up the solo, with three short, ascending bursts of perfect fourth and major second intervals. This seems to be new material, but close examination reveals that he simply retrogrades and expands the b' idea as he builds to a climax in measure 28. This increase in the intensity of his delivery draws responses from both the bass and drums. This response takes the form of what Geneva Smitherman refers to as *co-signing*, or "affirming, agreeing with the speaker."¹⁰² All of this is reflected in the rich combination of rhetorical devices used by Hall and indicated in Example 3.22.

¹⁰² Smitherman, *Talkin and Testifyin*, 107.

Example 3.22 Rephrased motive b' retrogrades with call and response in measures 23 to 28 of “Hide and Seek”

A tricolon grouping of rhetorical questions in measures 23, 25 and 27, each more insistent than the last, builds to a climax in measure 28 and is then answered by the **anticlimax** in measures 29 to 32.¹⁰³ These last four bars are very similar in construction and function to measures 15 to 22 in example 3.21. Both use motive b' a number of times in a generally descending line. The occurrence here is even more definitive than the earlier one, though, with four iterations of the same basic rhythm. This rhythm focuses squarely on the first beat of each measure by outlining a CMA7 chord on the downbeats from bars 29 to 32. This gently unwinds the accumulated tension and gives a strong sense of completion to the first 32 measures of the solo. Example 3.23 shows the three rhetorical questions building to a climax in measure 28 and then answered by the anticlimax from bars 29-32.

¹⁰³ Rhetorically, *anticlimax* is the opposite of climax, discussed earlier, and is typically the use of parallel ideas in order of decreasing power. It is sometimes called *catacosmesis*. See Lanham, *A Handlist of Rhetorical Terms*, 31.

Example 3.23 Anticlimax in “Hide and Seek”

The musical score for Example 3.23, "Anticlimax in 'Hide and Seek'", is presented in two systems. The first system, measures 23-28, is in 4/4 time. It features a melodic line with various intervals and rests. Above the staff, there are labels "Q & A" at the beginning and end, and "TRICOLON" and "CLIMAX" with brackets indicating specific sections. Measure 24 has a "DRMS" label. Measure 26 has a "Bs." label. The second system, measures 29-32, continues the melodic line. Above the staff, there is a label "(Q & A)" and below the staff, a label "ANTICLIMAX" with a bracket. The notation includes various musical symbols such as notes, rests, and dynamic markings.

After these 32 bars, Hall proceeds with the most harmonically interesting phrase in the solo. As if balancing the short, ascending retrogrades of motive b' found in tricolon in example 3.22, he plays short, descending D and C triad pairs, and later Bb, Ab and G triad groupings, again found in tricolon. The bass is still playing the underlying C tonality, but Hall's triads signify on the bass line by suggesting a richer tonal palette. This **harmonic substitution** is a figure of signifying and indirection, similar to Horace Silver's use of harmonic generalization in "The Tokyo Blues" (see example 3.8), but with one important difference. Whereas Silver uses a simple and limited pitch set to substitute for a more complex chord progression and say "things may not be as complicated as they appear," Hall does the opposite, saying "things may actually be more complicated than you think." Either way, the use of indirection indicates that things may not be entirely what they seem. Hall's harmonic indirection is shown in example 3.24, along with his use of time indirection.

Example 3.24 Motive c triad pairs and harmonic and time indirection in “Hide and Seek”

The musical score for Example 3.24 spans measures 33 to 38. It is written in treble clef with a key signature of one sharp (F#). Measures 33-35 are in 3/8 time, featuring eighth and sixteenth notes. Measure 36 is a contraction of two 3/8 measures into a 5/8 measure. Measures 37-38 return to a clear 3/8 time. Annotations include 'CONTRACTION' above measure 36, 'HARMONIC SUBSTITUTION AND TI' below measures 33-38, and 'TRICOLON' below measures 33-34 and 37-38.

Nor is the meter entirely what it seems in the phrase because Hall also signifies on this. Time indirection was discussed earlier in Horace Silver’s solo, where he used an implied *accelerando* to challenge the idea of a steady 4/4 beat. Here, Hall is playing in time but suggesting other meters. Twice he suggests a 3/8 meter in measures 33-34 and 35; then he uses **contraction** to condense two 3/8 statements into a 5/8 idea in measure 36; and finally he ends with a clear 3/8 statement in measures 37 and 38.

The contraction that occurs in bar 36 is particularly interesting for its use of signifying. Rhetorically, contraction is related to *ellipsis*, where a word or words are missing, but the entire message is understood.¹⁰⁴ There are numerous examples of this in Shakespeare, such as Stepano’s exclamation to Trinculo in *The Tempest* “If you prove a mutineer – the next tree!” (3.2.35-36).¹⁰⁵ The missing “you will hang from” is well understood; further, by leaving it out, Shakespeare creates more impact with a stark image that is surely placed in Trinculo’s mind. Musically, Paul Berliner calls this type of mid-phrase omission “phrase contraction.”¹⁰⁶ In the

¹⁰⁴ Corbett, *Classical Rhetoric for the Modern Student*, 433-34. For both the rhetorical and musical rhetorical background of this figure, see Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 245-51.

¹⁰⁵ William Shakespeare, *The Tempest*, in *William Shakespeare: The Complete Works*, ed. Stanley Wells, Gary Taylor, John Jowett, and William Montgomery (New York: Oxford University Press, 1986), 1330.

¹⁰⁶ Berliner, *Thinking in Jazz: the Infinite Art of Improvisation*, 186.

same way that Trinculo's attention is drawn to the tree, Hall's contraction draws attention to his signifying figure in an attention-getting way. Since Hall has previously established the 3/8 ideas as signifying on the 4/4 meter, what is he is doing here? Is he simply playing pick-ups into beats two and three in a way that again suggests 4/4? Or, does the 5/8 construction further signify on the 3/8 gestures to trope his own trope?

The precise answer to these metrical questions, and the resolution of the harmonic uncertainty of this phrase, is less important than understanding the process involved and what it means in terms of the crafting of the musical message. Indirection and signifying are integral to modes of African American communication. As Ernest Borneman notes:

While the whole European tradition strives for regularity – of pitch, of time, of timbre, and of vibrato – the African tradition strives precisely for the negation of these elements. In language, the African tradition aims at circumlocution rather than at exact definition. The direct statement is considered crude and unimaginative; the veiling of all contents in ever-changing paraphrases is considered the criterion of intelligence and personality. In music, the same tendency toward obliquity and ellipsis is noticeable: no note is attacked straight; the voice or instrument always approaches it from above or below, plays around the implied pitch without ever remaining on it for any length of time, and departs from it without ever having committed itself to a single meaning. The timbre is veiled and paraphrased by constantly changing vibrato, tremelo and overtone effects. The timing and accentuation, finally, are not stated, but implied or suggested.¹⁰⁷

In outlining these important aspects of African American musical communication, two additional points need to be made. First, while Borneman only notes the use of indirection in time, timbre and single-line pitch elements, the argument is made here that this also applies to harmonic elements. The same signifying tropings and multiple meanings apply, as noted above. Second, when the term “African American communication” is used, it is important to keep in

¹⁰⁷ Ernest Borneman, “The Roots of Jazz,” in *Jazz: New Perspectives On The History Of Jazz By Twelve Of The World's Foremost Jazz Critics And Scholars*, edited by Nat Hentoff and Albert J. McCarthy (New York: Da Capo Press, 1974).

mind that this term is inclusive racially. It does not matter that Jim Hall and the other musicians he performs with on “Hide and Seek” are not African American. When Floyd discusses the African cultural memory that pervades all forms of black music, he is careful to point out that “it is not racially exclusive, for in absorbing the elements, practices, and transformations of a tradition, one also absorbs its cultural memory.”¹⁰⁸

After this section, with its indirection and motive c storyline that has moved away from the main themes of his solo, Hall returns to his first idea with a derivation of motive a, labeled here as motive d, and a clearly stated C tonality in measure 39. He sets up this return by ending the triadic passage in the previous bar on a G major chord, the V of C major. Also, the step-wise descent of the bottom notes of his triads in measures 36 to 38 (A, G, F, Eb, D) eventually lands on a C on beat two of measure 39. This sly transition to a derivation of motive a suggests that the storylines of motives c and a are not completely unrelated. Example 3.25 shows the transition from motive c to motive d with the connection to the opening of the solo indicated by the beginning repetition in bar 39.

Example 3.25 The transition from motive c to motive d in “Hide and Seek”



Recalling the idea the way he outlined a CMA7 chord using motive b' in his anticlimactic phrase in measures 29 to 32 (see example 3.23), Hall uses each tone of a C9 chord as a

¹⁰⁸ Floyd, *The Power of Black Music: Interpreting Its History from Africa to the United States*, 140.

temporary rest point in a climactic phrase that builds up to a D in measure 43. Each of the five measure-long gestures ends on a chord tone, but unlike the earlier example, the chord tones are not arranged in a directional sequence here. The order is more random: G, C, Bb, E, then finally up to D. Rather than a list of items “read” in a logical order, this seems more like Hall is constructing the list as things occur to him. These five back-to-back versions of motive d are an example of **enumeration**, a figure of amplification. According to Lanham, *enumeratio* (or *dinumeratio*) is “amplifying a general fact or idea by giving all its details.”¹⁰⁹ Musically, what we see is Hall permutating motive d to explore or list its different qualities in the C mixolydian/C9 context. Some rhetorical sources also link enumeration to *distributio*, which is dividing an argument into its constituent parts to make it more forcefully. Bartel, for example, concentrates on the thematic elements, indicating that *distributio* “is a musical-rhetorical process in which individual motifs or phrases of a theme or section of a composition are developed before proceeding to the following material.”¹¹⁰ Beghin takes a slightly different view: “The purpose of a piece of music can be: (sic) to paint an individual or general emotion. In both cases, there are so many relationships and connections that the emotions cannot be made clear enough without dissolving it into component parts.”¹¹¹ Elaborating on this in language terms, he says “*distributio* is [an enumeration] of phrases or sentences. These sentences have to be similarly constructed (as such *distributio* is related to isocolon...) or at least, there has to be some element – a certain word e.g. – that links all the members of the *distributio* together.”¹¹² Example 3.26 shows enumeration and isocolon in the five members of the *distributio* in measures 39 to 43, building to a climax at the end of the passage.

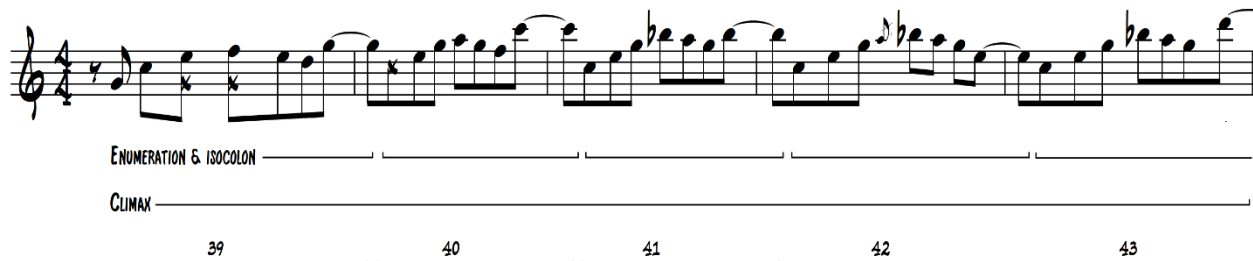
¹⁰⁹ Lanham, *A Handlist of Rhetorical Terms*, 55.

¹¹⁰ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 239.

¹¹¹ Beghin, “Forkel and Haydn: A Rhetorical Framework for the Analysis of Sonata Hob.XVI:42(D),” 138.

¹¹² Beghin, “Forkel and Haydn: A Rhetorical Framework for the Analysis of Sonata Hob.XVI:42(D),” 140.

Example 3.26 Enumeration, isocolon, and climax “confirm” motive d in “Hide and Seek”



One last element of *distributio* sheds light on this phrase. Bartel says that *distributio* is fundamental to the rhetorical process, both in language and in music, in the role it plays in the *confutatio* and *confirmatio* portions of the *dispositio*, or arrangement of arguments, which was discussed in chapter two as one of the five canons of rhetoric.¹¹³ The *confutatio* is the refutation of potential arguments against one’s thesis, while the *confirmatio* is a confirmation of one’s original thesis.¹¹⁴ After exploring the argument against motive a in the passage with the contrasting motive c triadic idea, Hall’s five motive d gestures are used to confirm the strength of his original, and related, motive a thesis.

A similar confirmation of his other main idea, motive b, happens in the last six measures before a key change to E major. In a microcosm of measures 23 to 32 (see examples 3.22 and 3.23), Hall hints at the b’ retrograde idea in measures 45 and 46, but then moves quickly to refute it and confirm that it is really the b motive that is important by playing its defining downbeat and up-beat of two “Charleston” rhythm in measures 47 and 49. This is shown in example 3.27.

¹¹³ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 239.

¹¹⁴ Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences*, 153.

Example 3.27 Confirmation of motive b and tonal resolution using delayed repetition in “Hide and Seek”



This confirmation is made stronger by a cadential extension that uses **delayed repetition** (“DR”), similar to what Berliner calls “repeating an idea through an introductory figure.”¹¹⁵ Even more broadly, delayed repetition draws on the rhetorical figure of *diacope*, which is the repetition of a word or phrase with one or a few words in between. This figure often denotes a strong emotion. A good example of this occurs in the final phrase of Martin Luther King’s “I Have a Dream” speech where he exclaims “Free at last, free at last, great God Almighty, we are free at last!” In Hall’s phrase, the delayed repetition also marks an important ending – of the C tonal center. And although not the same kind of emotional high point as the phrase from King’s speech, the delayed repetition signifies an element of resolve and finality to the tonal resolution.

Roughly two-thirds of the way through his solo, Hall modulates up to E major, a bright chromatic mediant modulation. Between measures 54 and 64, his treatment of the a and b motives in this new key are remarkably similar to what he did in measures one to seven in C major (see example 3.18). Beginning with the pick-ups to measure 54, Hall rephrases motive a in a tricolon structure with transposed repetition. And just as Hall did in C major, he incorporates defining pitches from a major key a half-step higher in bars 59 and 60. Here, however, the bass does not shift up the half-step as it did in measures five and six, so the passage

¹¹⁵ Berliner, *Thinking in Jazz: the Infinite Art of Improvisation*, 194, 571.

most closely resembles E phrygian, rather than F major. Once again, this stresses the dialogic nature of jazz and the concept of nommo: the truth is not dispensed by one person, it is constructed by the community. Example 3.28 shows the return of motive a material in the new key.

Example 3.28 Motive a used in a new key, recalling its use at the beginning of “Hide and Seek”

BR (SEE MEAS. 1-7)

DIALOGUE

RR, TR

TRICOLON

54 55 56 57 58 59 60

The concept of dialogue is multi-faceted, as we shall see throughout the various solos in this study. The musical-rhetorical figure of **dialogue** brings another point-of-view into the communication. *Dialogismus* is the rhetorical counterpart to this and is described by Lanham as “speaking in another’s character.”¹¹⁶ It can also be used to create a “pseudo-dialog through taking up an opposing position with one’s self.”¹¹⁷ *Dialogismus* is used as part of the confutatio in King’s “I Have a Dream” speech when he says, “There are those who are asking the devotees of civil rights, ‘When will you be satisfied?’”¹¹⁸ Treating this question as a representation of a point-of-view and an argument to be refuted, he goes on to enumerate all the elements of racial discrimination preventing the African American from being satisfied. In Hall’s solo, another

¹¹⁶ Lanham, *A Handlist of Rhetorical Terms*, 52.

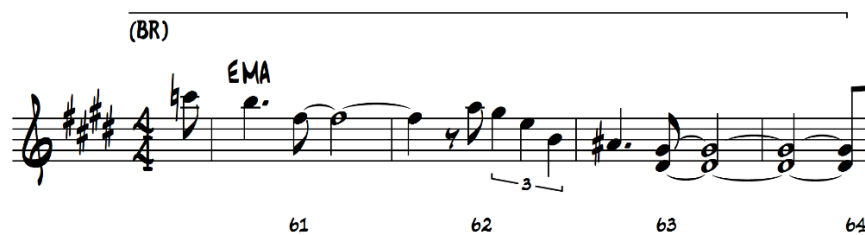
¹¹⁷ Gideon Burton, “Dialogismus,” *Silva Rhetoricae*, Brigham Young University, last modified February 26, 2007. <http://rhetoric.byu.edu>.

¹¹⁸ See the transcription of the speech in appendix A.

point-of-view can be found in the second voice he adds to motive a in measures 55 to 60. Rather than an argument to be refuted, though, the consonant sixth sonorities this new line creates with the original melody are harmonious. This additional point-of-view strengthens Hall's original assertion: it provides additional "color" on the main argument by signifying that motive a is not just a melody, but has a harmonic aspect, too.

Immediately following this phrase with motive a material, Hall again parallels the beginning of the solo by playing the b' motive as an answer or completion of the a motive. There is even a moment of E lydian to balance the C lydian from the solo's second phrase in measure eight. This is shown in example 3.29.

Example 3.29 Motive b material used again to answer motive a in "Hide and Seek"



In the next and final section of the solo, Hall continues to parallel what he did earlier in the previous key. Again using the 027 pitch set in the b' retrograde idea (see example 3.21), he enumerates its various possibilities, recalling what he did earlier with motive a (see example 3.25). In the key of E major, the 027 set is comprised of the E, F#, and B pitches and is found beginning in measure 64 and extending to the downbeat of measure 73. Hall also interpolates the C#, A, A# and D pitches into his ascending statements of motive b' in a series of parallel ideas. This passage is shown in example 3.30.

Example 3.30 Enumeration of the b' retrograde in the last section of “Hide and Seek”

ENUMERATION & PARALLELISM

64 65 66 67 68

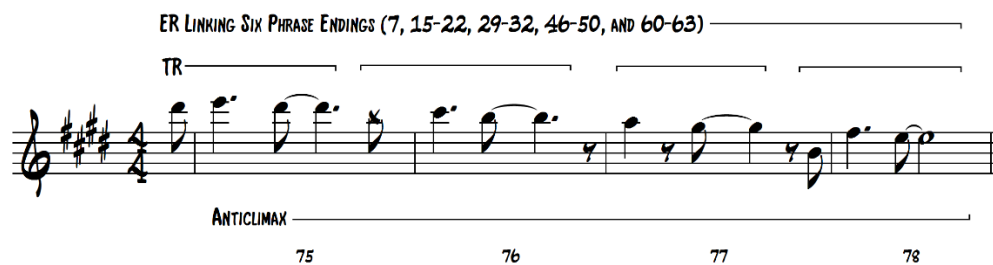
69 70 71 72

After exploring these alternate b ideas, Hall yet again confirms the original b motive in a strongly cadential descending scale to end the solo in measures 75 to 78. In doing this, he leaves no question that this idea is the final answer to all of the questions raised during the solo, or perhaps the unifying theme and the ultimate moral of the story. This can be seen by comparing the **ending repetition** (“ER”) that links this last phrase to the five earlier uses of the b/b’ motive that occur at the end of nearly every important phrase ending in this solo. Rhetorically this device is known as *epistrophe*.¹¹⁹ The ending repetition device used between these six phrases beautifully reveals the tight thematic organization of Hall’s solo and how he indelibly imprints his message in the mind of the listener. Adding to the finality of this phrase is the use of anticlimax, with Hall’s transposed repetitions of motive b walking down a whole octave of the E

¹¹⁹ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 260-63. Lanham identifies and discusses *antistrophe* as a synonym for *epistrophe*: “Repetition of a closing word or words at the end of several (usually successive) clauses, sentences, or verses.” This recognizes the potential for this device to create structural unity in the communication, as Hall does in this solo. See Lanham, *A Handlist of Rhetorical Terms*, 16.

major scale to gently release musical tension. This final phrase of the solo is shown in example 3.31.

Example 3.31 Ending and transposed repetition with anticlimax in the last phrase of “Hide and Seek”



The first two artists covered in this study, Horace Silver and Jim Hall, are each respected as composers as well as improvisors. It is not surprising then that each musician’s solo contains clear ideas that are developed with a high degree of musical logic. In addition, Hall demonstrates his ability to take a limited amount of material and construct a solo that is thematically consistent and well-balanced. The next artist, Lester Young, also uses motivic development in his solo, but with an analogic approach that draws more from his personal vocabulary. The rhetorical analysis provided gives unique insight into how integrated this vocabulary is into his solos, his use of indirection, and his role in paving the way for bebop.

Lester Young’s Tenor Saxophone Solo on “Lady Be Good,” November 9, 1936

Although frequently recognized as an excellent improvisational “storyteller,” Lester Young’s ability to manipulate and develop the ideas in his solos has sometimes been overlooked. This is particularly the case with ideas that are part of his personal vocabulary, sometimes

referred to as “formulas.” In 1959, the musicologist Louis Gottlieb wrote an article on Young’s style in his early days with Count Basie, saying, “although evidence of motivic construction could be shown in Lester Young’s work, it was not really an important feature of his musical thought. In this sense, Pres was a folk artist and used his best licks wherever they did the most good depending upon the tempo and key.”¹²⁰ In his introduction to Gottlieb’s reprinted article, Lewis Porter correctly notes that “[Gottlieb] grossly underestimates how motivic Young’s playing could be.”¹²¹ Ironically, though, in his own analysis of Young’s 1936 “Lady Be Good” solo, an early masterpiece, Porter fails to fully recognize the important place that one of Young’s common formulas plays in this solo.¹²²

Porter makes a clear distinction between motives and formulas: “Motives are introduced, repeated, varied, and developed. A motive is a short idea that is developed by repetition, variation, and other means, as opposed to a formula that appears when needed, then disappears. An idea may be a formula or a motive, depending on how it is employed.”¹²³ Later, in his analysis of the “Lady, Be Good” solo, Porter describes this particular formula: “This phrase, an ascent to the high A and descent by dominant seventh arpeggio built on A, is a formula, 7, that Young uses over the tonic chords throughout the piece. It is a formula and not a motive because

¹²⁰ Louis Gottlieb, “Why So Sad, Pres?,” in *A Lester Young Reader*, ed. Louis Porter (Washington: Smithsonian Institution Press, 1991), 218.

¹²¹ Lewis Porter, Porter, introduction to “Why so Sad, Pres?,” by Louis Gottlieb, in *A Lester Young Reader*, ed. Louis Porter (Washington: Smithsonian Institution Press, 1991), 211.

¹²² In Porter’s book on Lester Young he identifies a handful of Young formulas, two of which occur in this solo. The first is found in measures two and three, and the second formula is found in measures four to seven. In looking at a number of Lester Young solo transcriptions, including the dozens of complete solos in Frank Büchmann-Møller’s Young solography I independently confirmed that the two formulas Porter identifies in his book are found in a number of other solos. The clearest examples of the first formula are in the same key as this solo, A major, but he also plays it in the keys of C, Eb, F, and G, some of which are 12-bar blues. In addition, there is at least one more formula in “Lady Be Good” that Porter does not identify, found in measures 41-43. See Lewis Porter, *Lester Young*, Rev. ed. (Ann Arbor, MI: University of Michigan Press, 2005), 64; 90-93; Frank Büchmann-Møller, *You Got to Be Original, Man! The Music of Lester Young*, (New York: Greenwood Press, 1990).

¹²³ Porter, *Lester Young*, 58.

it is never followed by development of the whole phrase and because Young plays it wherever it conveniently fits and maintains the melodic flow.”¹²⁴ Interestingly, Porter also acknowledges that “Young’s sense of structure was so well developed that he often tried to integrate his formulas with the rest of the solo, especially in the early years.”¹²⁵ But his analysis of “Lady, Be Good” mentions little of this, and he mainly points out where the formula is used. A rhetorical analysis of this improvisation places this idea front and center and recognizes both its structural importance and the creative ways that Young incorporates it into the rest of the solo. This analysis also includes the signifying and indirection paradigm of African American communication that has been laid forth in this study to add yet another layer of meaning to the solo.

Labeled here as motive a, this formula occurs six times – once in each A section of the two-chorus 32-bar AABA improvisation. Example 3.32 shows a pitch reduction of motive a to its basic shape, with notes in parentheses indicating pitches that are used significantly in at least two, but not all, versions of the idea.

Example 3.32 Basic pitch outline of motive a in “Lady Be Good”



Motive a is rephrased each time it is used and is often preceded by pick-up notes or followed by a cadential extension. Examples 3.33 and 3.34 present the occurrences of motive a in the order in which they are found in the solo. The first example shows the motive being used

¹²⁴ Lewis Porter, Lester Young, Rev. ed. (Ann Arbor, MI: University of Michigan Press, 2005), 90-91.

¹²⁵ Lewis Porter, *Lester Young*, 61.

at or near the beginning the first two eight-bar A sections of the solo, while the second example shows the idea being used to conclude the last four A sections.

Example 3.33 Motive a used near the beginning of each of the first two A sections in “Lady Be Good”

1. D^6 $D\sharp^o7$ A^6/E $/D$

HARMONIC GENERALIZATION

2 3

2. $Bm17$ $E7$ A^6 $A^6/C\sharp$ D^6 $D\sharp^o7$ A^6/E $/D$ $/C\sharp$

HARMONIC GENERALIZATION

8 9 10 11

CADENTIAL EXTENSION

Example 3.34 Motive a used to end each of the last four A sections in “Lady Be Good”

3. $A/C\sharp$ $C\sharp^o7$ $Bm17$ $/A$ $E7$ A^6 D^6

CADENTIAL EXTENSION

28 29 30 31

4. $Bm17$ $E7$ A^6 $A\sharp^o7$

38 39

Example 3.34 (cont.)

5. *E7* *A6*
46 47

6. *Bm7* *E7* *Bm7* *E7* *A6*
61 62 63 64

A close rhetorical look at where and how the six versions of this idea are used leads to a number of conclusions about it that differ from Porter's. First, examples 3.33 and 3.34 clearly show the idea being used in different parts of the harmonic progression, at odds with Porter's claim that the idea is just used over tonic chords. Parts of it are used over tonic chords, particularly where the line resolves, but it is stretched from two bars to as much as four bars over a number of different harmonic areas. It is more accurate to say that this is a tonic *idea*, or more precisely a I(b7) idea, harmonically generalized over a number of different harmonic fields. This type of indirection is a favorite rhetorical device of Young's and indicated above in the first two instances of the idea in example 3.33.

Second, when Porter refers to the formula being used where it "conveniently fits," he misses the structural importance of the idea. The first two times Young plays it are in the first half of the opening two A sections, linking them together with a rephrased beginning repetition. Occurring so close together, a repetition of this type would normally be quite obvious to the listener. But these phrases are different enough that the casual listener might not notice the

common underlying structure. The second phrase is longer, starts one bar later in its respective A section, uses different rhythms, and has different resolution pitches that occur in different places metrically. Young, the master storyteller, uses indirection to just leave clues about the story's theme and direction. By avoiding the obvious he allows tension to build slowly and carefully.

The next four times Young plays the idea it occurs in the second half of each A section, creating rephrased end repetitions that link these four sections, despite each version being distinctly different. It is only by the second chorus that the listener really starts to track this idea aurally. Part of this is due to repetition, despite the extraordinary rephrasing. But it is also because the end repetitions are more obvious, occurring in or near each A section's strongest tonic resolution in the seventh bar. The motive then becomes – like Jim Hall's b motive in “Hide and Seek” – the consistent answer to all of the questions and challenges posed. Like Hall, Young is a master architect of form, but Young's use of rephrasing shows how he makes his point in a more indirect way than either Hall or Horace Silver.

Third, and perhaps most importantly, this formula is interwoven into the very fabric of a number of other ideas in the solo. To Porter, it is a formula and not a motive because it is not developed in its entirety, and his position on this is understandable, to a degree. While the basic pitch reduction of the idea is only seven notes, the versions in the solo are anywhere from 10 to 21 notes long and between two to four measures in duration. This long and multi-faceted idea would be cumbersome to develop in its entirety using many means of motivic development, for example, transposition, inversion, or retrograde. But by Porter's own definition of motivic development (“repetition, variation, and other means”) this idea qualifies. Young subjects it to various types of repetition, expands and contracts the idea, borrows from its rhythm, and merges

it with other motives. This is an idea that Young molds into a number of different shapes, and this reworking justifies labeling it a motive. Example 3.35 shows Young manipulating motive a and weaving it into the surrounding material in the first two A sections of the solo.

Example 3.35 Motive a connected to other material through rhetorical devices at the beginning of “Lady Be Good”

The image displays two musical staves in G major (one sharp). The first staff, labeled 'A' in a box, contains measures 1 through 6. Above the staff, 'IR & CONTRACTION' is written with a line spanning measures 1-2, and 'BR' is written with a line spanning measures 3-6. Chord symbols above the notes are: E7 (m1), A6 (m2), A6/C# (m3), D6 (m4), D#67 (m5), A6/E (m6), /D (m7), /C# (m8), C67 (m9), Bm7 (m10), /A (m11), and E7 (m12). The second staff, also labeled 'A' in a box, contains measures 7 through 11. Above it, 'CR' is written with a line spanning measures 7-8. Chord symbols above the notes are: A6 (m7), F#m7 (m8), Bm7 (m9), E7 (m10), A6 (m11), A6/C# (m12), D6 (m13), D#67 (m14), A6/E (m15), /D (m16), and /C# (m17). Measure numbers 1 through 11 are printed below the staves.

The opening three notes of the solo are a typical Young attention-getter, hailing the listener as he begins his message. He then immediately repeats the notes, contracting the rhythm, to propel him through his first statement of motive a. The listener has been cued to pay attention to something important. Martin Luther King does this same thing in his “I Have a Dream” speech. King needs to change directions slightly and prepare the listener for his reinterpretation of the words of the song “America.” So after enumerating what the people’s faith in their dream of freedom will bring, he begins, “And this will be the day, this will be the day when *all* of God’s children (pause) will be able to sing with new meaning: “My country ‘tis

of thee sweet land of liberty” Along with the other spoken language examples used in this study, this portion of the King speech shows how rhetorical analysis, through the vehicle of analogy, can provide a unique and insightful way to understand the artistic intent and crafting of the musical message in a concrete way.

Another repetition, beginning repetition, occurs in measure eight in the pick-ups to the second use of motive a. These pick-ups borrow the rhythm and some of the pitch content from bar four as Young neatly slides back into motive a. He also uses connective repetition between measures seven and eight. Both of these connections to the previous passage obscure the repetition of motive a, but they give Young’s ideas an organic, conversational flow.

At the end of this second statement of motive a, Young again blurs the distinction between phrases with an interesting phrase elision. His rephrased repetition of the cadential extension in measure 11 is the jumping off point to the next idea beginning in bar 12, where this tonic triad repetition overshadows the momentary clash with the underlying passing Co7 chord. Adding another layer of meaning and structure to this repetition is a rhetorical device of contrast, **reverse order**. The rhetorical equivalent of reverse order is *chiasmus*, where a repetition of two words or phrases are reordered from ab to ba.¹²⁶ By breaking the tonic triad into its two component parts the underlying reversal in order can be seen. The first component is the single pitch A, and the second component is the two-note C#-E combination. The first component is repeated in measure 11 (1, 1, 2), while the second component is repeated in the following bar (1,

¹²⁶ Lanham mentions that chiasmus is frequently used in punning and oxymoron, and gives an example attributed to the 18th century English author Samuel Johnson. Johnson is purported to have said to an aspiring writer, “Your manuscript is both good and original; but the part that is good is not original, and the part that is original is not good.” See Lanham, *A Handlist of Rhetorical Terms*, 33. This example also demonstrates Gates’ claim that chiasmus is a trope that uses repetition along with a reversal, a necessary ingredient for signifying to take place. Gates also extends this from wordplay to music: “Improvisation, of course, so fundamental to the very idea of jazz, is ‘nothing more’ than repetition and revision” (63-64). See Gates, *The Signifying Monkey*, 153, 172, 63-64.

2, 2). The underlying ab/ba structure is revealed when looking at it this way: the first bar is structured as repeated idea/idea played once, while the second bar is idea played once/repeated idea. Also noteworthy is the use of signifying in this passage: Gates “repetition and reversal” requirement for signifying to occur is met by the tonic triad being repeated in measure 12 not as ending idea, but as the beginning of a new phrase which continues on in measure 13. This signifying revision of the motive a cadential extension is shown in example 3.36.

Example 3.36 Reverse order and signifying on a motive a cadential extension used to bridge two phrases in “Lady Be Good”

The image shows a musical staff in treble clef with a key signature of two sharps (F# and C#). The notation spans three measures, labeled 11, 12, and 13 at the bottom. Above the staff, there are several annotations:

- A bracket labeled "RR ACROSS PHRASES" spans from the beginning of measure 11 to the end of measure 13.
- Chord symbols are written above the staff: A6/E in measure 11, /D in measure 12, /C# in measure 12, C67 in measure 12, and Bm7 in measure 13.
- Below the staff, there are two horizontal lines. The first is labeled "REVERSE ORDER" and spans from the beginning of measure 11 to the end of measure 12. The second is labeled "SIGNIFYING" and spans from the beginning of measure 11 to the end of measure 13.

 The musical notation itself consists of eighth and quarter notes with stems, and rests. Measure 11 has a quarter rest followed by an eighth note. Measure 12 has a quarter rest followed by an eighth note. Measure 13 has a quarter rest followed by an eighth note.

The most intriguing blending of ideas occurs in the third use of motive a in the final A section of chorus one. Young begins by juxtaposing two motives, c and d, and then merges them into motive a. This results in the richest use of rhetoric in the entire solo. Example 3.37 shows motives c and d, subject to rephrasing and reverse order, along with the solo’s third occurrence of motive a.

Example 3.37 Motives c and d and their absorption into motive a in “Lady Be Good”

This passage begins with motive c, a 3/8 cross rhythm that occurs in measures 24-25, 26, and 29 and begins on the first E in each starting measure. (In bar 29, the second E in the bar changes the pattern from the earlier measures, but it is simply a pick-up to the D on beat four and does not change the 3/8 nature of the figure.) In bar 25, Young begins to use motive d, which is simply the E, F# and A from one of the versions of motive a.

From measures 24 to 27 he alternates between motives c and d in the first phrase member, rephrasing as he goes, and ends with an upward pitch motion, as if asking the listener which is the better idea. The second phrase member provides the answer, but it is not what Young has led the listeners to expect. He continues the motive c and d controversy by beginning with a reversal, another reverse order where he begins with d first, instead of c. But this all proves to be a put-on, because he has posed a false dichotomy to the listener. The choice is not just between motives c and d because they are both absorbed by what becomes the ultimate answer in the solo: motive a. When Young reverses motives c and d and melds them into motive a in the context of a question and answer figure, he is using motive a to signify on motives c and d. This analysis is further supported by the ending repeat figure that is used to connect the two phrase members: by repeating measure 27 down an octave in measure 31 he reinforces both the question and answer structure and the signifying repetition and reversal.

Recalling the points made earlier regarding Porter and Gottlieb’s observations of Young’s playing, the rhetorical viewpoint provided here gives a fresh perspective on motivic analysis and a fuller appreciation of Young’s creativity, especially in the context of the African American communication tradition. Example 3.38 shows measures 24 to 31 once again, this time with the question and answer, ending repeat, and signifying devices indicated.

Example 3.38 Motive a signifying on motives c and d in a question and answer phrase in “Lady Be Good”

The image shows a musical score for measures 24 to 31 of the song "Lady Be Good". The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is written on a single staff. Above the staff, various chords are indicated: E7(9#) at measure 24, A6 at measure 25, A6/C# at measure 26, D6 at measure 27, D#6 at measure 28, A6/E at measure 29, /D at measure 30, /C# at measure 31, Bm7 at measure 24, /A at measure 25, E7 at measure 26, A6 at measure 27, D6 at measure 28, and A6 at measure 29. Below the staff, a horizontal line spans measures 24 to 31, with a dashed line at measure 28. Above this line, a box labeled 'A' is positioned above measure 24, and the text 'ER' is followed by a dashed line. Below the line, the text 'Q & A' is written above measure 24, and 'SIGNIFYING (ON MEAS. 24-7)' is written above measure 28. The measures are numbered 24, 25, 26, 27, 28, 29, 30, and 31 at the bottom.

As indicated earlier in example 3.34, Young goes on to use motive a three more times in the second chorus of this solo, all of them rephrased ending repetitions that close A sections and link them to measures 28 to 31. But the importance of motive a has already been established in the discussion of the first chorus. Keeping in mind Gates definition of signifying as “repetition with a signal difference,” this motive is a structural device that drives its point home through indirection and signifying. It signifies on the harmonic progression; signifies on the form; and signifies on the other ideas of the solo.

There are other motives in “Lady Be Good” that are either formulaic or similar to other ideas commonly found in his solos. One of these, motive b, shows up multiple times in various places in the form. Interestingly, it does not occur close to motive a or interact with it at all.

Young plays it at the end of the second A of the first chorus and then soon after the start of the bridge in each chorus. This idea is not as structurally important as motive a, but it is used to mark a return to the tonic harmony, just as motive a often does. Motive b's identity comes from the compound melody it uses to converge on the tonic. In each occurrence, the top line descends in a stepwise fashion from F# down to A, while the bottom line is mainly used to enclose the tonic by approaches from both above and below. It is another example of dialogue, slightly different from the earlier example by Jim Hall (see example 3.28) because here the two lines are implied in a melodic line rather than sounded together. The upward- and downward-pointing triangles in the musical examples delineate each of the two converging lines. Example 3.39 shows the first two instances of motive b in the first chorus, occurring just before the bridge and just after it, where the two voices of motive b converse with each other.

Example 3.39 Dialogue and pitch indirection in motive b in the first chorus of “Lady Be Good”

8

DR,RR

PI

DIALOGUE

14 15 16 17

DIALOGUE

18 19 20 21

Motive b also demonstrates Young's forward-looking voice-leading conception and why he is often considered to be a transitional figure between the swing and bebop styles. His influence on bebop musicians is well-documented, and this motive shows him playing two things that musicians such as Charlie Parker learn from him. First, the step-wise and often chromatically inflected voice-leading and compound melody are something that Parker and other bebop musicians adopt as part of their new language. Second, the use of **pitch indirection** ("PI") becomes commonplace in bebop. This type of indirection occurs when a musical gesture obscures its true intention by placing more emphasis on approach notes than target notes. This is often accomplished by shifting a strong resolution note to a weak beat, but it can use other means, like strong off-beat accents, to achieve the same ends. The former situation is found here in measures 15 and 16. Young use a strong, chromatically inflected enclosure of the tonic to build tension as the two compound lines begin to converge. The listener's expectation of a strong resolution on the downbeat is thwarted when Young delays playing the tonic until beat two of bar 16.

There are two ways of looking at this indirection. Either Young is drawing attention away from the tonic resolution by placing a tension note on the downbeat, or he is drawing attention away from the downbeat by putting the resolution on a normally weaker beat. Either way the effect is the same: a strong resolution becomes a weak one and the plotline moves forward. This also makes the delayed repetition of the gesture a few bars later in 19 and 20 more satisfying; the listener might reasonably expect the weaker resolution again, but instead is surprised with a stronger one. Once again, we see repetition and revision.

The final use of motive b in this solo is unique because it incorporates a third line above the other two voices. This line is in the form of a tonic pedal on the A above the staff, and

Young plays it over the shifting harmonic backdrop in measures 49 and 50 to keep continuity in the solo's storyline and possibly suggest the importance of the tonic. But when the lines converge on A on the downbeat of measure 52, Young barely acknowledges the return of the tonic harmony, preferring to bring out the D# as he approaches the B7 (V7/V) in the next measure. Over the next few bars, he clearly establishes D# as something to which he wants the listener to pay attention, even bounding the notes of measure 53 in a D# octave. Again, he uses indirection to cause listeners to expect one thing and then gives them something else which is ultimately more satisfying. Example 3.40 shows this final use of motive b and the succeeding measures.

Example 3.40 Dialogue and indirection in motive b in the second chorus of “Lady Be Good”

8

DIALOGUE

48 49 50 51

52 53 54 55

Again, to emphasize that the message is crafted by all the participants in a dialogic form of communication such as jazz improvisation, what Young does in this section makes complete sense with what the harmonic accompaniment is providing. Note how the bass moves down stepwise from measure 50 to the downbeat of measure 53 and then turns around and moves up

stepwise. The inflection point in this directional change is an intermediate target of the bassist and is exactly where Young lands on his D#. Of course, it can easily be argued that the musicians must have internalized the harmonic form to intuitively know that measure 53 rather than measure 52 is a logical target for which to aim. However, a comparison of what the rhythm section plays each bridge reveals that there is more of a resting point given to the tonic chord in the first chorus. Accordingly, in that chorus Young is not quite as quick to leave the resolution note and does not place as much importance on the D# in the succeeding bars. This is subtle, to be sure, but often too are Young's artistic sensibilities and musical choices.

The final way Young uses indirection in this solo is more transparent. His use of ear-catching cross rhythms is well-known and he uses two of them in the final chorus of the solo. The first example of time indirection occurs as he begins the second A section of the final chorus. Very close to the golden mean, which falls in measure 39, this A section is the emotional peak of the solo. Accordingly, his rhetorical gesture is big and less subtle than the indirection discussed in previous examples. Since the focal point of his phrase is the 3/4 cross rhythm, Young restricts his pitch content to enclosures of the tonic. Example 3.41 shows this cross rhythm with upward-pointing triangles marking the beginning of each grouping.

Example 3.41 Time indirection using a tonic enclosure with 3/4 cross rhythm formula in “Lady Be Good”

The musical notation for Example 3.41 is presented on a single staff in treble clef with a key signature of two sharps (F# and C#). The notation spans measures 40 to 44. Above the staff, a box labeled 'A' is positioned over measure 41. Below the staff, a horizontal line labeled 'TI' (Time Indirection) spans from measure 40 to 44. Upward-pointing triangles are placed below the staff at the beginning of measures 41, 42, 43, and 44. Chord symbols are written above the staff: Bm7 over measure 40, E7 over measure 41, A6 over measure 42, D6 over measure 43, and A#6 over measure 44. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests.

3/4 and 3/8 cross rhythms are common in Young's improvisations, and the effortless and creative rephrasing of the third, fourth, and fifth iterations of the idea indicate his level of comfort with it. Not surprisingly then, this idea is also found in another early period Young solo. A more pared-down version of the formula occurs in Young's "Honeysuckle Rose" solo, recorded at Benny Goodman's January 16, 1938 Carnegie Hall concert. In this slightly later example, he uses a similar tonic enclosure but doesn't vary the note pattern at all, unlike the earlier figure. Coming in the ninth bar of his improvisation, Young may not want to add too much tension this early in the solo. The additional flourishes in the "Lady Be Good" solo, by contrast, make sense musically because they add to the excitement of the solo's emotional peak. Example 3.42 shows this same formula in "Honeysuckle Rose."

Example 3.42 Tonic enclosure with 3/4 cross rhythm formula in Young's 1938 solo on "Honeysuckle Rose"



As just mentioned, Young also uses 3/8 cross rhythms frequently. In the last A section of "Lady Be Good" he uses both a 3/4 and a 3/8 cross rhythm together in the final use of indirection in the solo. The pitch pattern is a chromatically embellished variation of an idea found in the last A section of his 1939 solo on "Taxi War Dance," although without the cross rhythm. The upper neighbor relationships with the tonic and dominant scale degrees appear to be embedded in Young's vocabulary. Examples 3.43 and 3.44 show the two related ideas. (Note: The A7(#5) played by Count Basie in the "Taxi War Dance" solo clashes with Young's idea, but the strong identity of the idea and the previous repetitions make the dissonance more acceptable to the ear.)

Example 3.43 Dominant and tonic notes with their upper neighbors in take one of Lester Young's March 19, 1939 recording of "Taxi War Dance"



Example 3.44 Dominant and tonic notes with upper neighbors, chromaticism, and 3/8 and 3/4 cross rhythms in "Lady Be Good"

The musical notation for Example 3.44 is a single staff in G major (one sharp). It shows a complex melodic line with measures 58 through 61. The notation includes handwritten labels: D6, Dm6, A6, E7, A6, A#6, Bm7, E7, Bm7. Above the staff are labels: FR, TR, and below the staff are labels: TRICOLON, TI. Measure numbers 58, 59, 60, and 61 are indicated at the bottom. The notation includes various rhythmic values and accidentals, with a tricolon marked in measure 59.

The "Lady Be Good" version is the more elaborate of the two, but the comparison is important to show what can be done with formulaic ideas in the hands of a master storyteller and musical rhetorician. After establishing the upper neighbor-tonic relationship at the beginning of measure 58, Young rephrases and transposes the idea down to the dominant, including the chromatic connector between the two tones to create a 3/8 idea. Using transposed repetition, he continues to move back and forth between the tonic and dominant version of the pattern. The 3/4 pattern is less obvious. In the example it is marked by the immediate repetition in tricolon that results from combining each dominant and tonic version of the idea into a six-note grouping. Perhaps most impressive, though, is how he creates a frame repetition using the gestures in

measures 58 and 61-62. The phrase is nicely balanced by the upper neighbor-tonic at the start and the upper neighbor-dominant at the close.

In the resolution of this phrase we come full circle, as it elides beautifully into the final gesture of the solo – the last statement of motive A. (See line 6 in example 3.34 for this elision into motive a.) And since the improvisation also began with motive a, this idea bookends the entire solo with a final frame repetition. Once again we see Young looping back to make connections to prior material. This reveals an integral part of the cyclical nature of African American culture and rhetorical practice, as discussed by James Snead. In inherently embracing repetition, he says there is “the notion of progress within cycle, ‘differentiation’ within repetition.”¹²⁷ He goes on to say that if there is a goal within Black culture, “it is always deferred; it continually ‘cuts’ back to the start.”¹²⁸ With figures that highlight the cyclical nature of Young’s use of repetition, rhetorical analysis provides an ethnographically valid way to view his improvisation: it is interpreted in the context of the culture within which it is found.

Perhaps, though, this is not that different from the ‘culture’ of good storytelling. In J.R.R. Tolkien’s *The Hobbit*, after returning from his adventures, the main character, Bilbo Baggins, returns to his home in Bag-End and eventually tells his story in his memoirs. His title begins, “There and Back Again”¹²⁹ Except as both Bilbo and Lester Young knew, a good story means that home is never exactly how you left it.

¹²⁷ James Snead, “Repetition as a Figure of Black Culture,” in *The Jazz Cadence of American Culture*, ed. Robert G. O’Meally (New York: Columbia University Press, 1998), 67.

¹²⁸ James Snead, “Repetition as a Figure of Black Culture,” 69.

¹²⁹ J.R.R. Tolkien, *The Hobbit*, Rev. ed. (New York: Ballantine Books, 1966), 285.

Sonny Rollins' Tenor Saxophone Solo on "Softly, as in a Morning Sunrise," (Take 2)

November 3, 1957

Sonny Rollins solo on "Softly as in a Morning Sunrise" contains a greater variety of rhetorical strategies than any other solo in this study, including a number not found in the previous analyses. Some of the new devices, and much of what is interesting about this solo, are related to the Rollins' use of "thematic improvisation." This term was coined by Gunther Schuller in his 1958 analysis of Rollins' solo on "Blue Seven" and refers to the way that Rollins draws on the song's melody to generate the motives he uses.¹³⁰ With the three main motives in the "Softly" solo coming from the melody, Schuller could have easily used Rollins' improvisation on this tune as the basis for his article.

The three motivic kernels for this solo come from the A section of the melody and are shown in example 3.45.¹³¹ Two of the motives are circled, while the notes of the third are denoted by inverted triangles.

Example 3.45 Sources for the three main motives in the melody of "Softly, as in a Morning Sunrise"

Example 3.45 shows the A section of the melody for "Softly, as in a Morning Sunrise" in B-flat major (one flat). The notation is on a single staff in 4/4 time. The melody is divided into measures with corresponding chords written above: Dm1b, Eb7(b9), A7(b9), Dm1b, Eb7(b9), and A7(b9). Three motives are identified: 1. "SOFT - LY" motive, circled in the first measure, with notes G4, A4, Bb4, and A4. 2. "SOFTLY" motive, circled in the third measure, with notes G4, A4, Bb4, and A4. 3. "ENDING MOTIVE", circled in the fifth measure, with notes G4, A4, Bb4, and A4. Inverted triangles point to the notes G4, A4, and Bb4 in the first measure, which are the sources for the "SOFTLY" motive. The "ENDING MOTIVE" is also circled in the fifth measure.

¹³⁰ Gunther Schuller, "Sonny Rollins and the Challenge of Thematic Improvisation" in *Keeping Time: Readings in Jazz History*, ed. Robert Walser (New York: Oxford University Press, 1999), 212-222.

¹³¹ Sigmund Romberg and Oscar Hammerstein II, "Softly, as in a Morning Sunrise," in *The Standards Real Book*, ed. Chuck Sher and Larry Dunlap (Petaluma, CA: Sher Music, 2000), 393-394.

Right from the beginning of the song Rollins reinterprets the melody, giving each eight-bar section an identifiable motivic character with his rephrasing of the rhythm, articulation, use of silence, and omission of melody notes. In measures 10, 12, and 14, Rollins contracts the line, eliminating some of the repeated notes from the original melody. The three beats of rest that occur each time the repeated notes are omitted creates **fragmentation** of the melody, a figure of silence and omission, as the original two-bar idea is chopped into two shorter ones.¹³² Since Rollins did play the missing notes in the previous section the listener is able to provide the missing notes mentally. In this way, Rollins has an unspoken dialogue with the listener. Measures 14 and 15 of this example also indicate how Rollins rephrases the ending motive idea from the original melody in the previous example. Here he substitutes the fourth scale degree for the fifth and eliminates the second scale degree. This new version of the idea becomes the “ending” motive he works with throughout his solo. Example 3.46 shows the rephrasing in the first two A sections of the song’s opening melody statement.

Example 3.46 Rephrasing of the melody in the first two A sections of “Softly, as in a Morning Sunrise”

A

¹³² Bartel refers to this as *tmesis*: “a sudden interruption or fragmentation of the melody through rests.” See Bartel, *Musica Poetica*, 412. The original rhetorical basis for this word is somewhat different, though. The Greek meaning of *tmesis* is “cutting.” *Tmesis* occurs when parts of speech that normally belong together are separated by other words. Lanham uses an example the statehood rallying cry of West Virginians: “West – By God – Virginia.” See Lanham, *A Handlist of Rhetorical Terms*, 50, 151-52.

Example 3.46 (cont.)

A

FRAGMENTATION & CONTRACTION

9 10 11 12 13 14 15

The contraction Rollins uses in the second A continues in the bridge. Rollins' strategy here is to eliminate the bottom voice of the compound melody. Although he omits the more interesting of the two lines, he rephrases the top line with a pitch fall and articulation and rhythmic changes to make this storyline engaging. His reinterpretation of this 'standard' from the American Popular Songbook is another example of signifying. An important part of signifying is that the community of listeners understands the revisions that occur. In the context of this 1957 performance of this well-known tune at New York City's Village Vanguard nightclub, it is likely that the audiences does. As a further aid to the listener, this is the second performance of the tune that night.¹³³ In the first performance, Rollins' articulates most of both voices of the bridge, and so Rollins is not just signifying on the melody in the second performance, but he is also signifying on his performance of it earlier that evening. Example 3.47 shows the original melody of the bridge with the bottom line of the compound melody indicated by upward-pointing triangles.¹³⁴ Rollins improvised revisions of the bridge follow this in example 3.48.

¹³³ "Sonny Rollins Discography," *The Jazz Discography Project*, accessed March 18, 2015, <http://www.jazzdisco.org/sonny-rollins/discography/>.

¹³⁴ Sigmund Romberg and Oscar Hammerstein II, "Softly, as in a Morning Sunrise," 393-394.

Example 3.47 The bridge of the original melody of “Softly, as in a Morning Sunrise”

Example 3.48 Contraction and Signifying in the opening melody of the bridge in “Softly, as in a Morning Sunrise”

Example 3.48 also shows how signifying and rephrasing is influenced by dialogue with fellow performers. Responding to Rollins’ minimalist approach to the first part of the bridge, or perhaps wanting to articulate the return to the A section, the bassist, Wilbur Ware, begins to break up the time in bar 22. In the next bar Ware runs eighth notes down to a sustained,

suspenseful note on the upbeat of beat four, and Elvin Jones follows with a drum fill. At the end of this bar, Rollins responds to the bass and drums by putting a **break** on beat four and adding to the suspense. He then delays the last phrase of the melody, starting three beats into the final A section.¹³⁵

Following his melody statement, Rollins improvises for two choruses in which he develops material from the song's melody and its related motives extensively. In the first A section, he immediately signifies on the tonic motive with his solo pick-ups. His ascending tonic triad ending on the downbeat of measure 33 is essentially a retrograde of the descending 8-5-3-1 pattern of the A section. Since the original melody does not juxtapose these notes, the figure is labeled as an antithesis rather than a retrograde in the analysis in example 3.49. Then, in measures 36 and 37, he paraphrases the melody. He expands the note values, playing in a low-key manner, with a dark, almost subtone sound. So when his sixteenth note **exclamation** comes a beat after the paraphrase ends, it catches the listener by surprise. Lanham describes this *exclamatio* or *ecophonesis* rhetorically as an "exclamation expressing emotion,"¹³⁶ while Bartel notes its musical-rhetorical use as a musical counterpart to an exclamation in the text of Baroque vocal music. Beyond the projection of elevated emotion, this figure of amplification can take many musical forms, but it sets itself apart from the surrounding texture.¹³⁷ And that is precisely

¹³⁵ The rhetorical term for break is *abruptio*. It appears to be used infrequently in rhetorical circles, although Bartel cites its use by the classical Roman poet Virgil, who used it to denote breaking off in the middle of one's speech. Bartel's musical-rhetorical definition is "a sudden and unexpected break in the middle of a composition." A number of Baroque music scholars mention the frequent use of this break before an expected consonance or the completion of a cadence. These additional Baroque characteristics aptly describe the break's traditional use in jazz. Bartel also indicates that the break occurs in all voices. This is not as common in jazz, where typically at least one voice continues on, especially in a solo capacity. However, one could consider a break in the time-keeping function by all the rhythm section voices a jazz equivalent to *abruptio*. The Rollins example, interestingly, does have the solo voice taking part in the break, although the break is dealt with differently by each voice, as described above. See Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 167-170, 412.

¹³⁶ Lanham, *A Handlist of Rhetorical Terms*, 61.

¹³⁷ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 265-69.

the case here, because after an abrupt break on an upper register D, Rollins returns to the same lower emotional state and timbre with which he was playing just a few bars earlier. Example 3.49 shows the first A section of chorus one.

Example 3.49 Antithesis, exclamation, and tonal semantics in the beginning of “Softly, as in a Morning Sunrise”

A

(MELODY NOTES ARE CIRCLED)

EXPANSION (AUGMENTATION & ADD. NOTES) ———

ANTITHESIS ———

TONAL SEMANTICS ———

32 33 34 35 36 37

A

EXCLAMATION ———

38 39 40 41

The exclamation in this passage is related to and enhanced by other rhetorical figures. When Rollins returns to his more modest tone in measure 41, he lands again on an A, the same pitch he was on before his outburst. His use of the same dark, nearly subtone timbre is unmistakable on this note. This use of tonal semantics clearly connects measures 36 and 37 to bar 41 and it also frames the intervening sixteenth notes with a **parenthesis**, a figure of dialogue

that is another ‘punctuation’ figure like exclamation. Quintilian says it “occurs when the normal flow of the oration is interrupted in the middle by another thought.”¹³⁸ Corbett puts the figure into context in a way that illuminates how Rollins uses it here:

The distinguishing mark of the parenthesis is that the interpolated member is “cut off” from the syntax of the rest of the sentence. A parenthesis abruptly – and usually briefly – sends the thought off on a tangent. Although the parenthetical matter is not necessary for the grammatical completeness of the sentence, it does have a pronounced rhetorical effect. For a brief moment we hear the author’s voice, commenting, editorializing, and, for that reason, the sentence gets an emotional charge that it would otherwise not have.¹³⁹

This “cutting off,” or interruption, of the normal thought and flow of the underlying phrase is exactly what occurs in measure 38. The paraphrased A melody note is abandoned mid-thought; the entire idea is not completed until Rollins returns to the A via the descending gesture in measures 40 and 41. Likewise, the sixteenth note flurry appears to end not with a completed idea, but an unexpected **truncation** of the emotional outburst.¹⁴⁰ A number of rhetorical and musical-rhetorical sources refer to this as *aposiopesis*. Most sources indicate this figure involves a sudden and unexpected break in the spoken or melodic line, as if overcome by emotion or lack of breath and unable to continue; alternatively, as seen here, it can also be a break in the line after a passionate outburst in the interest of returning to a more modest tone of voice.¹⁴¹ Note

¹³⁸ Quintilian, *Institutio oratoria*, IX.iii.23, trans. H. E. Butler (London: Heinemann, 1921; Cambridge: Harvard University Press, 1966). Quoted in Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 349.

¹³⁹ Corbett, *Classical Rhetoric for the Modern Student*, 432.

¹⁴⁰ Interestingly, in terms of the melodic paraphrase that was begun in measure 36, the sixteenth note run *does* complete the A section melody, as indicated by the circled notes in it. These notes occur in peaks of line contour (the Bb, A, and final D) or fall on a beat (the F and E). On one hand, this does not seem like a coincidence given how well the important points in the line track the melody. If so, this is an awe-inspiring example of how Rollins can track the melody even in a fast and complicated figure. On the other hand, he plays the last half of this run again almost verbatim in measures 79 and 80, and one wonders if this line is a formula of his. Either way, the analysis of this line ending in a truncation in measure 39 holds up.

¹⁴¹ Ross Scaife and Ernest Ament, “A Glossary of Rhetorical Terms with Examples,” University of Kentucky, accessed August 19, 2013, <http://mcl.uky.edu/glossary-rhetorical-terms>; Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences*, 153; Lanham, *A Handlist of Rhetorical Terms*, 20.

how Rollins makes this break a surprise. The quick rise in tessitura and dynamic level occurring before the break increases tension, giving no expectation that the idea is about to end. Further, the tonic pitch indirection in measure 39 thwarts a strong sense of resolution and leads the listener to expect the line to continue. Example 3.50 again shows the last four measures of the first A section of the solo, this time with the two new figures highlighted.

Example 3.50 Parenthesis and truncation in “Softly, as in a Morning Sunrise”

(MELODY NOTES ARE CIRCLED)

PI

A

Em7 A7 Dm1 F# Bb A7ALT Dm1 C

PARENTHESIS TRUNCATION

38 39 40 41

Having begun the solo with the tonic motive, Rollins next turns to the ending motive as the basis for the second A section of the opening chorus. After dove-tailing the end of a short scalar retrograde into the beginning of the ending motive, he rephrases it twice more to create a tricolon presentation of the idea. The most interesting aspect of these three versions is how they all use a different language to communicate the same basic idea. This is another example of dialogue, which has already been discussed in the context of multiple voice lines in the Jim Hall and Lester Young solos. Again, this rhetorical device brings in another point-of-view, even if one is just reasoning with oneself. After the initial diatonic statement of the ending motive in measures 44 and 45, Rollins plays the next one using blues language. The use of the b5 of the scale, the internal repetition, and the triplet rhythm make his stylistic reference clear. The third use of this motive is in the language of bebop, as he once again double-times his line and uses

harmonic substitution to reference this style. While bassist Wilbur Ware set-ups the new key, Rollins superimposes an A7(b5) to Dmi progression to stretch the tonic key a little farther for one last exploration of the motive. Rollins continues to juxtapose these three languages throughout the solo, making his signifying on Sigmund Romberg's standard a thematic element in the solo. Example 3.51 shows the ending motive in the last six bars of this A section.

Example 3.51 The ending motive stated via melody, blues, and bebop language in “Softly, as in a Morning Sunrise”

(MELODY NOTES CIRCLED)

RR & TRICOLON

Dmi6 E7(b9) A7 Dmi6 E7(b9) A7 Dmi

TENOR: (A7(b5) Gmi7 C7sus Dmi)

HARMONIC SUBSTITUTION

DIALOGUE (DIATONIC MELODY "LANGUAGE")

DIALOGUE (BLUES LANGUAGE)

DIALOGUE (BEBOP LANGUAGE)

43 44 45 46 47 48

From this last bebop statement of the ending motive through the bridge, Rollins stays in the bebop language. From his G in measure 48, to the A in measure 51, and finally up to his Bb in measure 54, he plays consecutively longer phrases that build to a climax, before unwinding in a descending anticlimax down to the tonic on the downbeat of measure 57. At the peak of this section in measure 54 he does two additional things of rhetorical interest. First, while Ware is playing a iiø7/V then a V7/V, Rollins is anticipating the upcoming V7(b9) chord, thereby creating **harmonic indirection**. In addition to anticipating an upcoming chord change, this device can be used to delay the change into a new harmonic area. Either way there is a temporary dissonance between the soloist and the underlying harmony until the soloist and rhythm section line up again. Keeping in mind that an indirect statement is frequently preferred

to the direct in African American communication, when a jazz musician uses figures of pitch, time and harmonic indirection, he is in a sense intimating, “You’re here? Well, I’m not here, I’m there. And there is the right place to be.” Having heard the arguments on both sides, the listener is rewarded artistically when the disagreement is eventually resolved. This what we hear when both Rollins and Ware strongly articulate the tonic when they get to the A section a few bars later. Example 3.52 shows this harmonic indirection coming at the end of a long climax and followed by an anticlimax into the last A section of chorus one.

Example 3.52 Climax, anticlimax, harmonic indirection, and conjunction in “Softly, as in a Morning Sunrise”

(NOTES INDICATING STEP-WISE ASCENT ARE CIRCLED)

B

CLIMAX

ENDING MOTIVE

48 49 50 51 52

A

HI

(TENOR: A7(b9))

CONJUNCTION

ANTICLIMAX

53 54 55 56 57

The second figure of interest in measure 54 adds to the impact of Rollins articulation of the A7(b9) harmony just described. Rather than simply spelling a descending A7 chord in sixteenth notes, he extends the line with chromatic leading tones to each chord tone. (Note that the aggregate pitch set in this bar is an A auxiliary diminished scale.) The effect of this is to draw even more attention to the chord tones and also create an exciting back-and-forth flow of tension and release in the line. He uses the same principle two bars later in the anticlimax phrase. Here he uses enclosure of the dominant and tonic in slower eighth note values to give weight to the descending line that eventually resolves in a melody paraphrase in measure 57. The chromatic leading tones and the enclosures are examples of **conjunction**. Rhetoricians refer to this as *polysyndeton*, when additional conjunctions are used beyond what is needed for correct syntax. The additional connectors influence the rhythm and flow of speech,¹⁴² often giving an improvised quality to the delivery,¹⁴³ and can create an emotional impact.¹⁴⁴

After some melodic paraphrase in the last A section of the first chorus, Rollins turns up the rhetorical heat as he approaches the next chorus. In measure 63 his blues gesture morphs into the ending motive, which in turn resolves into an inversion of the softly motive as he begins the second chorus. He then repeats this motive in a tricolon statement, greatly expanding the motive the third time with his use of **hyperbole**, before once again playing the ending motive. Hyperbole is a well-known figure of amplification common in every day speech. Quintilian recognized it as a rhetorical device centuries ago, saying that it has a “bold nature. It is an

¹⁴² Corbett, *Classical Rhetoric for the Modern Student*, 435-36.

¹⁴³ Kaiser, *Shakespeare's Wordcraft*, 37.

¹⁴⁴ Wheeler gives the following example of a student using this figure to communicate the feeling of being overwhelmed by her course load: “This term, I am taking biology and English and history and math and music and physics and sociology.” See Wheeler, “Schemes,” *Rhetoric*, last modified March 2, 2015, <http://web.cn.edu/kwheeler/schemes.html>.

acceptable overstatement of the truth.”¹⁴⁵ Lanham defines it as “Exaggerated or extravagant terms used for emphasis and not intended to be understood literally; self-conscious exaggeration.”¹⁴⁶ Musically, this emphasis can be made in many ways. Here, for example, Rollins continues a gesture beyond the point at which the musical argument has reasonably been made. This occurs with his drone on the fifth scale degree in measures 67 and 68, before he finally plays the two-eighth note ending to the softly motive inversion on the downbeat of bar 69. Adding to the rhetorical effect, and certainly influencing Rollins’ musical direction, is Ware’s use of a tonic pedal in measures 65 and 66. When the bassist calls, Rollins responds with this motive and the associated hyperbole. This is all shown in example 3.53, with the inversion of the softly motive framed by the ending motive.

Example 3.53 Hyperbole, recitation tone, and call and response used in the “softly” motive inversion, framed by the ending motive in “Softly, as in a Morning Sunrise”

2 A

RECITATION TONE (DOMINANT) —

FR —————

B \flat A7sus F#m7(b9) B7alt Em7(b9) A7sus Dm

C & R (WITH BASS) —————

62 63 64 65

¹⁴⁵ Quintilian, *Institutio oratoria*, VIII.vi.67, quoted in Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 306.

¹⁴⁶ Lanham, *A Handlist of Rhetorical Terms*, 86.

Example 3.53 (cont.)

Musical notation for Example 3.53 (cont.) showing measures 66 to 70. The notation is in treble clef with a key signature of one flat (B-flat). Above the staff, a bracket labeled "EXPANSION, HYPERBOLE" spans from measure 66 to 69. Chord symbols are written above the staff: Dm11b6 (66), Em11(b9) (67), A7 (68), Dm11 (69), /C (70), Bm11(b9) (71), Bb (72), A7 (73), and Dm11b6 (74). Measure numbers 66, 67, 68, 69, and 70 are written below the staff.

In the second A section of this chorus, Rollins continues to work around the A above the staff as the focal point of the prior A section. This time he does this with the repetitions of the original version of the softly motive in measures 73 to 76, and again closing with the ending motive, expressed in blues and bebop language. This is shown in example 3.54.

Example 3.54 Recitation tone in the “softly” motive, followed by the ending motive in “Softly as in a Morning Sunrise”

Musical notation for Example 3.54 showing measures 73 to 80. The notation is in treble clef with a key signature of one flat (B-flat). Above the staff, a bracket labeled "RECITATION TONE (DOMINANT)" spans from measure 73 to 76. Chord symbols are written above the staff: Dm11b6 (73), Em11(b9) (74), Eb7(b9) (75), Dm11 (76), /C (77), Bb (78), A7 (79), Dm11 (80), and C (81). Measure numbers 73, 74, 75, 76, 77, 78, 79, and 80 are written below the staff. Below the staff, a bracket labeled "DIALOGUE (MELODY 'LANGUAGE')" spans from measure 73 to 76, and a bracket labeled "DIALOGUE (BLUES LANGUAGE)" spans from measure 77 to 80. A bracket labeled "DIALOGUE (BEBOP LANGUAGE)" spans from measure 79 to 80.

The A focal point found in the previous two examples, from measures 65 to 76 reveals another uniquely African American rhetorical device called **recitation tone**. Drawing on Jeff Titon's unpublished paper "Tonal System in the Chanted Oral Sermons of the Reverend C.L. Franklin," Lewis Porter writes about this rhetorical strategy used by Black preachers:

The chant is divided into sections according to pitch apexes, for which we may use the more familiar term *recitation tones*. The first section of a preacher's chant uses a recitation tone a perfect fifth above the tonal center. Succeeding sections have progressively higher recitation tones – the minor seventh and, at points requiring special emphasis, the octave. The final section is the most intense and uses a mixture of all the preceding recitation tones.¹⁴⁷

The Reverend Dr. Martin Luther King's church background is revealed in a pitch analysis of his "I have a Dream" speech, bringing into relief the dominant recitation tone laid out by Porter.

The speech also sheds additional light on the first two A sections in the second chorus of Sonny Rollins' solo. In the opening of King's address, his pitch focuses on the Bb below the staff, establishing this as his first important recitation tone,¹⁴⁸ and in the retrospect of analysis, his tonic. In the first half of the 16-minute speech, he very gradually moves up in pitch with a general chromatic rise in recitation tones. Approximately 60% of the way through the speech, the chromaticism of his delivery increases. In the minute before he reaches the dominant apex he approaches this pitch repeatedly, rising chromatically in a short span of time from C to either Eb or E, then falling back to do it again. Finally, when he speaks the words "I have a *dream* today," he completes the ascent to F at a rhetorical high point in the speech. Over the next few phrases, King moves back and forth between E and F. As the V/V leading tone of the F, the E

¹⁴⁷ Lewis Porter, "John Coltrane's 'A Love Supreme': Jazz Improvisation as Composition," *Journal of the American Musicological Society*, vol. 38, no. 3 (Autumn, 1985): 593-621, <http://www.jstor.org/stable/831480>.

¹⁴⁸ Although Porter's article only describes recitation tones as occurring at the fifth, minor seventh, and octave, it also doesn't specifically exclude other pitches from functioning in this way. In fact, Porter's analysis of John Coltrane's solo on "Psalm," from *A Love Supreme*, notes the significant use of the minor third as another focal point, in addition to the fifth and octave. See Lewis Porter, "John Coltrane's 'A Love Supreme': Jazz Improvisation as Composition," 614-19.

signifies (on) the F, and the latter note is the ultimate recitation tone for this part of speech.

After saying how little black and white children will become brothers and sisters, he once again returns to the “I have a dream today” phrase just before the crowd erupts in response to his message. In each of the three uses of this expression in this section of the speech (and the next, not shown in the example) he is either on an F or working towards an F when he says these words. Example 3.55 shows the portion of King’s speech where he arrives at the dominant apex.¹⁴⁹

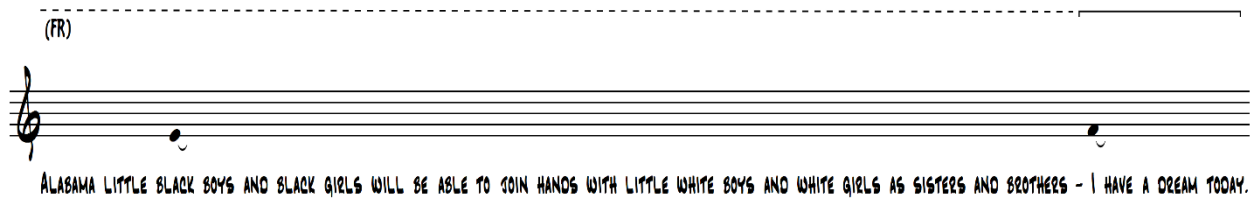
Example 3.55 Arrival at the dominant climax and recitation tone in the twelfth minute of Martin Luther King’s “I have a Dream Speech”

The image displays two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of several notes, with the first note marked as the "(CLIMAX PITCH)". Below the staff, the lyrics are: "I HAVE A DREAM TODAY. (SHOUTS, APPLAUSE) I HAVE A DREAM THAT ONE DAY, DOWN, IN ALABAMA, WITH ITS VICIOUS RACISTS, ('YEAH,' 'YES')". Above the staff, there are two horizontal lines: the top one is labeled "FR" and the bottom one is labeled "IR,RR". Below the staff, there is a dashed line labeled "TONAL SEMANTICS".

The second staff also begins with a treble clef and a key signature of one flat. The melody consists of several notes, with the last note marked as the "RECITATION TONE". Below the staff, the lyrics are: "WITH ITS GOVERNOR HAVING HIS LIPS DRIPPING WITH THE WORDS OF INTERPOSITION AND NULLIFICATION, ('YES') ONE DAY RIGHT THERE IN". Above the staff, there is a dashed line labeled "(FR)". Below the staff, there is a dashed line labeled "HYPERBOLE".

¹⁴⁹ In the last minute of his speech King moves up beyond the dominant three times, all at important peaks. Two of these involve a minor third skip up to the minor seventh above the Bb tonic, the first with a pendular third motion. This is notable, because other high points are also approached in a stepwise, often chromatic fashion. This places the minor seventh in a place of importance in the solo. Beginning with the tonic, centering on the dominant for the last part of the speech, and soaring up to the minor seventh in the end portion of the solo – this all confirms the existence of the type of tonal rest points described by Porter.

Example 3.55 (cont.)



There are a number of connections between the King excerpt and the second chorus of Rollins' solo. First, the most obvious connection is the use of the dominant recitation tone in a place of rhetorical importance in each communication. Both communicators are achieving a peak in their delivery and message at this point. Second, the dominant is associated with a thematic element in both messages. In King's oration, it is the "I have a dream" phrase; in Rollins solo, it is the softly motive and its inversion. Third, both communications use hyperbole to create an emotional impact – King through his non-literal description of how the Alabama Governor is obstructing the movement towards racial equality; Rollins' through his repeated notes. Finally, they both occur at a point where their audience/fellow performers are sufficiently motivated by the message to become part of it. For the speaker, the response comes in affirmations from the listeners (indicated in parentheses in example 3.55); for the saxophonist, the response comes from the bassist's tonic pedal.

While the dominant recitation tone marks an important high point for both Rollins and King, each goes on to an even higher point in tessitura. King reaches his ultimate peak a minor third higher, as described earlier, while Rollins pinnacle is a minor third higher than his previous peaks on the D tonic. This peak for Rollins occurs in the bridge of the second chorus and once again involves hyperbole. As indicated earlier, there are a number of ways this figure can be effected, and this second use of the device is different from the first. While the earlier one

involves excess repetition, this one uses a wide, two-octave range,¹⁵⁰ a number of mainly triadic skips, and a behind-the-beat phrasing that gives the line a sweeping, rhapsodic quality. This is a grand gesture by Rollins, as if he is sweeping away any possible challenges to his argument, to give an important pronouncement. And just as the previous use of hyperbole was tied into the tonic motive, so too is this one. The skip from the dominant to the tonic in the key of F found in measure 82 outlines this, and is even mirrored in bar 87 with another fourth skip up to the root of an Emi7 chord. Example 3.56 shows this second use of hyperbole in the bridge, beginning with the tonic motive and then switching to bebop language for the remainder of the passage.

Example 3.56 A second, different use of hyperbole in “Softly, as in a Morning Sunrise”

8

FMA7 Ami7 D7

HYPERBOLE DIALOGUE (BEBOP LANGUAGE)

81 82 83 84

A

GMi(MA7) BMi7(b9) (TENOR: Emi7) DMi

HYPERBOLE DIALOGUE (BEBOP LANGUAGE)

85 86 87 88

¹⁵⁰ As one of her “tools of affect,” Tarling discusses hyperbole and its frequent manifestation in tessitura. Moving either higher or lower than the usual voice range portrays a particularly strong emotion. See Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences*, 74-75.

Rollins' bridge shows one final connection to the King excerpt and his use of hyperbole. Along with creating a memorable but unrealistic image ("his lips dripping with the words"), King's point is balanced and reinforced at the sentence's end by the lofty language and the rhythmic qualities to the words he uses: "interposition and nullification." The first and third words contain five syllables and they roll off his tongue with a rhythmic cadence. Geneva Smitherman speaks to this type of language and rhythm use in her discussions of the African American rhetorical tradition. Regarding the use of "exaggerated language," she notes the use of uncommon words and expressions, often found in sentences constructed in an elevated and formal manner for emphasis.¹⁵¹ Smitherman also recognizes the important role that rhythm and musicality play in Black oral communication. Discussing "rhythmic pattern," she says that it contains "cadence, tone, and musical quality. This is a pattern that is lyrical, sonorous, and generally emphasizing sound apart from sense. It is often established through repetition, either of certain sounds or words."¹⁵² These same language and rhythm qualities are found in the final portions of Rollins' improvisation. After the initial tonic motive statement at the beginning of the bridge, the rest of the line seems to be less about the actual notes Rollins plays than how he plays it. The exaggerated language of the triadic skips are not particularly melodic, but they help create a strong musical gesture, made even more so by his emphatic and formal delivery. His rhythms pull against the beat and the swing of the bass and drums, signifying a different take on the tonic motive.

Smitherman's concept of "tone" can also be seen in the last eight bars of Rollins' improvisation, and helps give a strong sense of completion to the solo, as do several other factors. Each of the three main motives or its inversion is stated one final time here,

¹⁵¹ Smitherman, *Talkin and Testifyin*, 94.

¹⁵² Smitherman, *Talkin that Talk: Language, Culture and Education in African America*, 64.

accompanied by pitch bends and a nasal, pinched quality on the G's above the staff on the ending motive. This use of tonal semantics sets these motivic statements apart from their earlier occurrences. They also establish a connection between the three motives here that is stronger than anything previously found in the solo. In addition, the ending motive, used so frequently to conclude a phrase or section, is used twice here – once after each of the other motives. Finally, Rollins uses space liberally to allow the listener to fully absorb these summary statements. Example 3.57 shows these three motives together in the last A section of the solo.

Example 3.57 All three motives brought together at the end of “Softly, as in a Morning Sunrise”

A

TONAL SEMANTICS —————

89 90 91 92 93

3 A

ER (SEE MEAS. 14-5; 31; 45-8; 63-4, 70, 76-80)-

ENDING MOTIVE MATERIAL

TI ———— ANTITHESIS ————

94 95 96 97

The way that Rollins uses the ending motive as a structural device to end phrases and important sections of his solo is very similar to what both Jim Hall and Lester Young do in their solos. Again, rhetorical devices like the ending repeat figure can outline structural relationships

between solos more clearly than other forms of analysis. This comparison also reveals that Rollins, unlike the other two artists, adds a final parting thought after this ending motive.

Rollins leaves the listener with a reminder of yet another theme of the solo: the juxtaposition of different types of language and the use of indirection to continually reinterpret his ideas in the context of this standard tune. Taken from the language of the melody, he has previously translated the ending motive into the languages of the blues and bebop, as well as used harmonic substitution to apply indirection to the idea. Here in measures 94 and 95, his final reinterpretation of this motive uses time indirection and a hint of the blues gesture from measure 46 (see example 3.51). Decidedly not an ending gesture, he balances this with an antithetical bebop flourish that firmly re-establishes the beat and resolves strongly into the downbeat to give a stronger sense of finality to the chorus.

With the three main motives used in “Softly, as in a Morning Sunrise” all coming from the melody, Rollins’ use and development of these ideas shows why the term “thematic improvisation” has been applied to his work. The rhetorical analysis provided here confirms the value of thematic improvisation analysis, but also provides an opportunity to go even deeper into Rollins’ crafting and meaning of his musical message. By augmenting motivic analysis with a rhetorical approach that also incorporates uniquely African American communication devices like harmonic indirection and recitation tone, a fuller appreciation of Rollins’ artistry and signifying on the composition is possible. Rhetorical analysis also adds a new layer of musical meaning to Rollins’ message when it reveals how he signifies on a motive by playing it three times in a row – but each time in a different musical language.

The next solo, by Miles Davis, provides an interesting comparison to Rollins’ work. In “My Funny Valentine” Davis uses fewer motives and less motivic development. In both his

treatment of the melody and his improvisation, though, he demonstrates the same incisive ability to get to the core of the tune as does Rollins, and this is reflected in the rhetorical devices found in his performance.

Miles Davis' Trumpet Solo on "My Funny Valentine," February 12, 1964

In an article containing an analysis of this solo, Robert Walser refers to Miles Davis as a "problem" for jazz writers. The focal point of this difficulty is Davis's technical proficiency on the trumpet, which Walser says critics and historians either tend to gloss over or be something they cannot quite get past in their ultimate judgment on him as musician.¹⁵³ Walser summarizes the latter position: "The best that can be said of Miles Davis in this light is that he was a good musician but a bad trumpet player."¹⁵⁴ Some Davis critics, such as James Lincoln Collier, go even farther, attacking his musicianship. Walser addresses this criticism:

Collier's complaint is that Davis lacks originality, formal regularity, timbral purity and consistency, and technical facility. But would Davis's playing really be better if his sound were more pure and uniform, or his phrases more regular? By claiming that Davis failed to measure up to presumably objective musical standards, Collier suggests that Davis was not a good trumpet player *or* a good musician, despite the popularity and respect he has earned from fans and musicians.¹⁵⁵

Walser also suggests a way forward:

When critical judgments become so out of sync with the actual reception of the music they address, it may be time to reexamine some basic premises. Perhaps there is a way of theorizing Davis's playing that would account for its power to affect deeply many listeners. . . The uneasiness many critics display towards Miles Davis's 'mistakes,' and their failure to explain the power of his playing, suggests that there are important gaps in the paradigms of musical analysis and interpretation that dominate jazz studies. Understanding Davis's

¹⁵³ Robert Walser, "Out of Notes: Signification, Interpretation, and the Problem of Miles Davis," 343-44.

¹⁵⁴ Walser, "Out of Notes: Signification, Interpretation, and the Problem of Miles Davis," 344.

¹⁵⁵ Walser, "Out of Notes: Signification, Interpretation, and the Problem of Miles Davis," 344-45.

missed notes and accounting for his success as a performer may require rethinking some of our assumptions about what and how music means. . . . I will argue that Gate's theory of signifying might yet be applied at a finer level of musical analysis to illuminate the significance of specific musical details and the rhetoric of performance.¹⁵⁶

Using the perspective of signifying, Walser recognizes the rhetorical value in Davis's performances. Davis's reinterpretation of a standard such as "My Funny Valentine" succeeds because of, not in spite of, his technical capabilities and his risk-taking as a trumpet player and artist. Another important reason for the rhetorical strength and success of his playing on a tune like this is the intimate musical dialogue that Davis has with his early 1960's rhythm section of pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams. There are also subtleties in his playing that are often neglected by many jazz musicians – shadings of tonal color and dynamics, and intricacies of rhythm and phrasing – that can be addressed in rhetorical analysis.¹⁵⁷

"My Funny Valentine" is a tune that is often associated with Davis and one that he performed and recorded often. From his first recording of it in 1956, he recorded it at least nine times over the next ten years.¹⁵⁸ His live 1964 recording of it is considered to be a masterpiece of the mid-1960's portion of his career. Despite this, he initially did not understand the meaning of the song. While sharing his thoughts on Billie Holiday in a 1958 interview he made this clear: "[Billie's] become much more mature. Sometimes you can sing words every night for five years, and all of a sudden it dawns on you what the song means. I played 'My Funny Valentine'

¹⁵⁶ Walser, "Out of Notes: Signification, Interpretation, and the Problem of Miles Davis," 344.

¹⁵⁷ While Walser's analysis discusses signifying and its component dialogical qualities in more depth than anyone except for Floyd in the context of a performance, he does not use the principles of rhetorical analysis as outlined in this study. His discussions of the social and artistic context of signifying and classicism and the "jazz canon" are illuminating, however, and consistent with the rhetorical analysis of Davis's work in this study.

¹⁵⁸ "Miles Davis Discography," *The Jazz Discography Project*, accessed April 25, 2015, <http://www.jazzdisco.org/miles-davis/discography/>.

for a long time – and didn’t like it – and all of a sudden it meant something.”¹⁵⁹ When it was that Davis came to appreciate and understand the tune is unclear, but already by 1954 he thought enough of his abilities to play it that he choose this ballad as his one song to play when sitting in with the Max Roach/Clifford Brown Quintet at Baker’s Lounge in Detroit.¹⁶⁰

A comparison between the opening melody of Davis’s 1964 version, his earlier recordings of the tune, and the original Richard Rodgers’s melody provides insight into his conception of the song. First, based on these opening bars, it appears that that his mature notion of the tune was in place by the earliest recording in 1956. In three different versions, he contracts and fragments the melody, playing a short mordent-type figure each time he arrives at the “valentine” lyric on the downbeats of measures two and four. He then leaves a significant amount of space after each mordent. His deliberate and distinctive phrasing indicates a personal connection to the tune and the message he is conveying. Example 3.58 shows the original melody,¹⁶¹ while examples 3.59 to 3.61 contain three versions Davis recorded in 1956, 1958, and 1964, respectively.

Example 3.58 Original melody of “My Funny Valentine,” measures 1 to 8

Chords: DMI, DMI(MA7), DMI7, DMI6, BbMA7, GMI7, EMI7(b9), A7(b9)

Lyrics: MY FUN - NY VAL - EN - TINE, SWEET COM - IC VAL - EN - TINE, YOU MAKE ME SMILE WITH MY HEART.

¹⁵⁹ Nat Hentoff, “An Afternoon with Miles Davis,” in *The Miles Davis Companion*, edited by Gary Carner, 86-92. (New York: Schirmer, 1996), 87. Originally published in *Jazz Review* (December 1958).

¹⁶⁰ Miles Davis, *Miles: The Autobiography* (New York: Simon and Schuster, 1989), 173-74.

¹⁶¹ Richard Rogers and Lorenz Hart, “My Funny Valentine,” in *The Standards Real Book*, edited by Chuck Sher and Larry Dunlap, 315. Petaluma, CA. Sher Music, 2000.

Example 3.59 Opening melody statement by Miles Davis on “My Funny Valentine,” October 26, 1956

MY FUN - NY VAL - EN - TINE, SWEET COM - IC VAL - EN - TINE, ___

FRAGMENTATION _____

CONTRACTION _____

Example 3.60 Opening melody statement by Miles Davis on “My Funny Valentine,” July 28, 1958

MY FUN - NY VAL - EN - TINE, SWEET COM - IC VAL - EN - TINE, ___

FRAGMENTATION _____

CONTRACTION _____

Example 3.61 Opening melody statement by Miles Davis on “My Funny Valentine,” February 12, 1964

(MELODY NOTES ARE CIRCLED)

STRAIGHT EIGHTH M.M 60

MY FUN - NY VAL - EN - TINE, SWEET COM - IC VAL - EN - TINE, ___

UNDERSTATEMENT _____

CONTRACTION _____

Example 3.61 (cont.)

Of the three recordings, the 1964 version is the most removed from the romantic qualities often associated with a ballad. The opening bars are free of tempo, as Hancock and Davis alternate short statements with plenty of space between each one. In Davis's first entrance he plays with a fragile, straight tone at a mezzo-piano dynamic level. Whereas most musicians would make the second statement bigger than the first, Davis does not. He plays the second statement even softer, as if retreating into himself. The **understatement** of these opening bars is the opposite of hyperbole, and is known rhetorically as *litotes*. Lanham indicates that *litotes* comes from the Greek, meaning "plainness" or "simplicity." Understatement amplifies the message by denying the contrary, or, as here, where "more is understood than said."¹⁶²

The next gesture, similar in the 1958 and 1964 recordings, provides a hyperbolic contrast to these first four bars. In both versions, Davis begins with a melodic inversion of the original bar-five melody before expanding the middle of the phrase to work up to the Bb. At this point the two versions differ. Rather than working down from this high point in a diatonic third pattern as he does in the 1958 take, in the last version he sustains the high point for nearly a full bar. In the next measure of the latter version he uses connective repetition when he plays the

¹⁶² Lanham, *A Handlist of Rhetorical Terms*, 95.

note again. But since it is an octave lower, a dynamic softer, and has a completely different tonal shading in his pitch bend down to the A, it is full of signifying. This phrase signifies on the more “straight” romantic versions of this song that he and the audience have heard and even his own previous versions such the 1958 recording. By eliminating the intervening notes of the earlier recording, Davis maintains a strong connection between the octave Bb’s and yet ironically draws a stronger contrast between them as he returns to the stark and sparse understatement of the first four measures of the tune.

This Bb in measure eight is used to signify in other ways, as Walser points out, referring to the pitches in concert key:

That next note . . . is rich in signifyin’. Davis plays an A-flat in the normal way, with the trumpet’s first valve depressed. He then slides down to a G without changing valves. This is a technique that, on the trumpet, is difficult, risky, and relatively rare. Acoustically, the trumpet should not be able to play any notes between A-flat and E-flat with only the first valve depressed; Davis must bend the note with his lips without letting it crack down to the next harmonic. The result is a fuzzy sound, not quite in tune. There is no conceivable situation in classical trumpet playing where such a sound would be desirable. Yet, in this solo, it is the audible sign of Davis’s effort and risk, articulating a moment of strain that contributes to the affect of his interpretation.¹⁶³

The tonal semantics of this note signify on the standard of trumpet playing that values cleanliness and accuracy. And with his simple Bb’s replacing the flurry of notes in the earlier version he is further signifying on instrumental virtuosity (including his own). If one judges Miles Davis the trumpet player for what is missing from his playing, one will likely miss the richly nuanced message sent by Miles Davis the communicator.

In the second A section of the melody, the full rhythm section enters and Davis continues the type of oblique melody references that he made in the last half of the first A section. The

¹⁶³ Walser, “Out of Notes: Signification, Interpretation, and the Problem of Miles Davis,” 353.

original melody notes provide a basic structure around which he builds completely new phrases that often convey a different melodic message than Rodgers' original composition. This can be seen in the expansion of the melody in measure 14 with another ascending run analogous to measure six. There is extensive harmonic reinterpretation, too, with Carter and Hancock providing a very different harmonic backdrop from the original chords and the previous A section. For example, in measures nine through twelve, the bass plays an ostinato A to D pattern while Hancock plays EbMA13(#11) to suggest to Davis a D Phrygian mode. Davis makes the most of this by choosing to linger on the dissonant Eb in measure 10 before eventually coming back to a melody reference two bars later to resolve the tension. (This melody reference is not to the original measure 12 melody; it is to the melody found in measures two and four). As Davis mentions in his autobiography, this is one of the tunes the band played every night,¹⁶⁴ and the ongoing signifying dialogue between the musicians and the tune is evident throughout this performance. Example 3.62 shows the second A section of the first chorus.

Example 3.62 Melodic and harmonic reinterpretation in the second A section, chorus one, in “My Funny Valentine”

A 2 (MELODY NOTES ARE CIRCLED)

IN TIME EbMA13(#11)/D

9 10 11 12

¹⁶⁴ Miles Davis, *Miles: The Autobiography* (New York: Simon and Schuster, 1989), 278.

Example 3.62 (cont.)

In the bridge, there is more signifying on and dialogue with the melodic and harmonic structure of the tune. Davis begins by inverting the first two notes of the melody before moving away from it with an expansive forte statement that avoids the repetitive F-E-F of the original melody in these two bars. His next phrase is the antithesis of this as he returns to the opening mood of the solo, beginning at a soft dynamic and playing another contracted, spacious melodic statement. Here he signifies on his earlier choice to avoid the F-E-F combination because now it is the focal point of measures 19 to 22. This toying with the melody, withholding it when expected and returning to it when unexpected, provides an interesting balance of contrasts that Davis uses throughout the solo. Similarly, when he returns to the melody, he recasts it, like Sonny Rollins does in the opening bridge of “Softly, as in a Morning Sunrise” (see example 3.48). Davis contracts the 1-7-1 idea in measures 19 and 20, expands the leading tone in measure 21, and then contracts the whole idea again. Gates speaks to what Davis is doing when he says:

[A] great musician often tries to make musical phrases that are elastic in their formal properties. These elastic phrases stretch the form rather than articulate the form. Because the form is self-evident to the musician, both he and his well-trained audience are playing and listening with expectation. Signifyin(g) disappoints these expectations; caesuras, or breaks, achieve the same function. This form of disappointment creates a dialogue between what the listener expects and what the artist plays. Whereas younger, less mature,

musicians accentuate the beat, more accomplished musicians do not have to do so. They feel free to imply it.¹⁶⁵

Davis's dialogue with and signifying on the melody of the tune can be seen by comparing example 3.63, which contains the standard melody and chords of the bridge of the tune,¹⁶⁶ and example 3.64, which contains Davis's version of the bridge in his first chorus.

Example 3.63 Standard "lead sheet" of the bridge of "My Funny Valentine"

Handwritten musical score for the bridge of "My Funny Valentine". The score is written on two staves in 4/4 time. The melody is on the top staff, and the lyrics are written below it. The chords are written above the melody. The lyrics are: "IS YOUR FIG-URE LESS THAN GREEK? IS YOUR MOUTH A LIT-TLE WEAK? WHEN YOU O-PEN IT TO SPEAK, ARE YOU SMART? BUT". The chords are: C7(b9), FMA7, GMi7 C7, FMA7 GMi7 C7, FMA7, GMi7 C7, FMA7, FMA7, A7(b9), DMi7, CMi7 F7(b9), BbMA7, EMi7(b9), A7(b9).

Example 3.64 Signifying and dialogue in the bridge of the melody chorus of "My Funny Valentine"

Handwritten musical score for the bridge of "My Funny Valentine" by Davis. The score is written on a single staff in 4/4 time. The melody is on the staff, and the lyrics are written below it. The chords are written above the melody. The lyrics are: "IS YOUR FIG-URE LESS THAN GREEK? IS YOUR MOUTH A LIT-TLE WEAK? WHEN YOU O-PEN IT TO SPEAK, ARE YOU SMART? BUT". The chords are: FMA7, Eb13, FMA7, Eb13, FMA7, Eb13. The score includes annotations: "SIGNIFYING & DIALOGUE" above the staff, "ANTITHESIS" below the staff, and "CONTRACTION" below the staff. The score is divided into three measures, numbered 17, 18, and 19.

¹⁶⁵ Gates, *The Signifying Monkey: A Theory of Afro-American Literary Criticism*, 123.

¹⁶⁶ Richard Rogers and Lorenz Hart, "My Funny Valentine," 316.

Example 3.64 (cont.)

The harmonic structure is also reinterpreted by Davis and the rhythm section. The FMA7 to Eb13 vamp signifies on the F major key by affirming the leading tone on the first chord and then negating it with the flat seven of the second chord. Davis does this too; however, while the rhythm section is making the change every two beats, he plays the flat seventh scale degree thorough the first two bars and then makes the change to the natural seventh after that. He deftly avoids any strong clashes by using lower neighbor tones to soften the dissonance; in measure 18 he anticipates the flat seventh of the Eb13, and in each of the next two measures he uses the leading tone as a lower neighbor tone on the Eb13 to reinforce the tonic key along with his melody references. Harmonically, there is a three-way dialogue between the original composition, the rhythm section with its reinterpretation, and Davis, with his slightly different but complementary reinterpretation.¹⁶⁷

¹⁶⁷ Shedding a different light on the concepts of signifying and dialogue, and relevant to this example is the concept of “apart playing” found in West African dance and music. Drawing on the work of Robert Farris Thompson and others, Benjamin Givan notes that “‘Apartness’ occurs whenever individual performers in an ensemble interact by simultaneously playing – or dancing – different, complementary things.” He continues: “Because playing apart affords each member of a group a discrete personal space, it involves a tension between individual autonomy and collectivity, a dialogic state that, according to Thompson, is common to both dance and music and indeed facilitates their mutual bond.” While Thompson discusses apart playing in antiphony and use of multiple meters, Givan notes that its use also extends to “harmonic substitution or playing outside of a given harmony or scale,” as in this example. See Benjamin Givan, “Apart Playing: McCoy Tyner and ‘Bessie’s Blues,’” *Journal of the Society for American Music*, vol. 1, no. 2 (2007): 257-58. Accessed March 30, 2015. <https://academics.skidmore.edu/blogs/bgivan/files/2014/07/GiVAN-Tyner-JSAM.pdf>.

An example from King's "I Have a Dream Speech" also shows the power of combining dialogue and signifying in the African American communicative traditions, informing what Miles Davis has done here. In the portion of his speech where he develops his "dream" theme, King says (with audience responses in parentheses):

I have a dream ("mm-hmm") that one day, ("yes") this nation will rise up, and live out the true meaning of its creed ("hah!"): 'We hold these truths to be self-evident, that all men are created equal' ("ye-es," and applause).¹⁶⁸

Here we have another signifying three-way dialogue – between King, the Declaration of Independence, and the audience, who provide both affirmation of King's message and commentary on America's shortcomings in living up to its values ("hah!"). By quoting the Declaration, King shows reverence for the ideals of the document while using them to signify on America, who has not yet risen to the task of fully implementing them.

The bridge just discussed is also a good place to again explore the issue of mistakes in Davis's playing as it relates to the crafting of his message. As indicated in example 3.65, there is a frack in measure 17. Instead of the intended Eb, he cracks the note and the C below it sounds more prominently. Walser discusses this phrase, indicating that the next two gestures in bar 18 are purposely played in a similar fashion to the earlier cracked note to make them connect thematically.¹⁶⁹ In most forms of analysis, it would be easy to write off the mistake and say the phrase is flawed. But in doing so, the connection to the next notes is diminished, and it would also be easy to miss the stepwise descending motion through the F and E to the D in measure 19, where he slides back into the melody for a contrasting phrase, as previously discussed. Example

¹⁶⁸ See appendix C for the transcription of King's speech. On the words "this nation will rise up, and live out" King ascends chromatically, and distinctly, in pitch from C to Eb. This word painting adds power to this passage and is a signal to the listener to pay attention to the upcoming message.

¹⁶⁹ Walser, "Out of Notes: Signification, Interpretation, and the Problem of Miles Davis," 355.

3.65 once again shows measures 17 to 19, this time with the tonal semantics connecting the frack in measure 17 to the gestures in the next bar.

Example 3.65 A mistake informing subsequent gestures through tonal semantics in “My Funny Valentine”

8 (MELODY NOTES ARE CIRCLED)

The image shows a musical score for measures 17, 18, and 19 of the song "My Funny Valentine". The notation is in treble clef with a key signature of one flat (Bb). Measure 17 contains a triplet of eighth notes (circled) and a sixteenth-note triplet (circled). Measure 18 contains a triplet of eighth notes (circled) and a sixteenth-note triplet (circled). Measure 19 contains a triplet of eighth notes (circled) and a sixteenth-note triplet (circled). Above the staff, the chords FMA7 and Eb13 are indicated for measures 17 and 18 respectively. Below the staff, a dashed line labeled "TONAL SEMANTICS" connects the end of measure 17 to the beginning of measure 18. The measures are numbered 17, 18, and 19 at the bottom.

This is not to say that Davis was cavalier about his mistakes. Rather, Walser notes, he “simply accepted them as a consequence of the way he played.”¹⁷⁰ Furthermore, there is an in-the-moment, “Zen” quality in Davis’s playing; he incorporates everything that goes on around him musically, and the mistakes are a part of that process, as this phrase shows. In Davis’s words: “When they make records with all the mistakes in, as well as the rest, then they’ll really make jazz records . . . If the mistakes aren’t there too, it ain’t none of you.”¹⁷¹

In the last A section of the first chorus, the elastic approach taken with the melodic and harmonic structure of the tune continues and is extended to the treatment of the form. There are relatively few melodic references to the tune in this section, and Davis doesn’t play more than three melody notes together anywhere. Instead, he uses a recitation tone as a focal point. For the third time in this chorus, Davis peaks on a Bb above the staff, the highest pitch played to this

¹⁷⁰ Walser, “Out of Notes: Signification, Interpretation, and the Problem of Miles Davis,” 356.

¹⁷¹ Jack Chambers, *Milestones: The music and Times of Miles Davis*, vol. 1 (New York: Da Capo, 1998), 236.

point. This pitch and its eventual resolution tone, A, are the key pitches in this section.¹⁷² A fortissimo scalar run leads up to the Bb, which dominates measures 30 to 32. In the next four bars, the A's are prominent – loud and aggressive – as the much softer lower line lays out swing eighths in concert with the rhythm section. Bouncing back and forth between these ideas with this dialogue, he appears to be taking opposing positions. He returns to the Bb in measure 37, using tonal semantics to connect this pitch to the previous Bb in measure 30, with the same timbre and vibrato used in both places. Then finally connecting the Bb directly to the A, he resolves the subdominant of F major to the mediant in three different octaves, strengthening the line with repetition. This multiple octave resolution also brings together both octaves and settles their debate from measures 33 to 37. Example 3.66 shows all of this, starting with the pick-ups to the sixth measure of the final A section in chorus one.

Example 3.66 Recitation tone, tonal semantics and dialogue at the end of chorus one in “My Funny Valentine”

(MELODY NOTES ARE CIRCLED)

Chord symbols above the staff: Am7/Bb, Em7(b9), Eb7(#11/b9#9), Dm9, G7(#9/#5), G#m7/C#, C7(#9), /F#, F7ALT/B

RECITATION TONE (B \flat → A) ————

TONAL SEMANTICS ————

29 30 31 32

¹⁷² This recalls King’s “I Have a Dream” speech, where the leading tone E eventually resolves to the F recitation tone. (See example 3.55.)

Example 3.66 (cont.)

DIALOGUE

33 34 35 36 37

IR

38 39 40

2 A1

Call and response and signifying on the form also occur in this passage as the musicians move toward a double-time feel and build-up to the next chorus. After Davis begins his fortissimo statement in measure 30, Hancock responds with a flurry of dissonant chords. Meanwhile, Williams plays eighth-note triplet rhythms on his cymbals, seemingly calling for the time change. Davis takes up the call with a high F exclamation and two swing eighth notes in a double-time feel in measure 33, as Carter then joins him by playing a broken two feel in the new time. Starting in measure 37, with the double-time feel established, Hancock becomes busier and more insistent in his comping while Carter lays down a triplet riff that builds tension. Davis, however, is in the middle of his downward sweeping, multi-octave Bb to A resolutions discussed earlier. So while he is wrapping up his resolution tone gestures and articulating the end of the

This apart playing, signifying on the form and where the points of tension and release should be, is powerful and energizes the audience. They begin to clap effusively in the middle of the apart playing, in measure 39. In the next bar, Davis rejoins the rhythm section by jumping in front of the momentum with a primarily chromatic line that ends in a break just before beat four.

Example 3.67 Call and response and signifying on the form at the end of chorus one in “My Funny Valentine”

29

Example 3.67 (cont.)

EXCLAMATION

33 34 35 36 37

— (TRUMPET RESPONDS WITH DOUBLE-TIME FEEL)

38 39 40

BREAK

OMI(MAS)

P,B,D.

2 A1

The first A section in chorus two (16 bars, as notated in the new double-time) has fascinating rhetorical juxtapositions as Davis continually shows different sides of his musical personality. In the first bar of the new chorus Davis gives an uncontrolled high register exclamation, as if releasing the tension of the build into the chorus. He immediately follows this, though, with precise placement of the notes in the next two measures – possibly signifying on the big band tradition by playing like a lead player in a shout chorus. Adding to this effect in the second and fourth bars is Hancock’s “trumpet-style” piano, which, with its upper-register octave

doublings, echoes Davis’s punchy trumpet figures.¹⁷³ Both Davis’s line and Hancock’s responses are indicated in example 3.68.

Example 3.68 “Shout chorus” style call and response at the beginning of the second chorus of “My Funny Valentine”

② A₁

EXCLAMATION

41 42 43 44

Immediately following this phrase is a complete contrast. Without a rhetorical perspective, this phrase is enigmatic, or it could be seen it as a self-indulgent mistake, as is Gary Giddins’ view. In a discussion of Davis’s increasing musical “narcissism,” Giddins is surely referring to this phrase when he writes, “By the time of ‘My Funny Valentine,’ which has one of the most notorious fluffs ever released, one got the feeling that his every crackle and splutter was to be embraced as evidence of his spontaneous soul.”¹⁷⁴ Walser, though, sees this differently. While he recognizes the chaos and indistinct pitches of the first part of the phrase, he focuses on the rhetorical clarity of the gesture. He sees the wild, uncontrolled ascent of measures 45 and 46 contrasting the simple, bluesy, and controlled descent of the next bars. He describes in technical detail what Davis is doing on the ascent, keeping his embouchure “very loose and [using] breath

¹⁷³ “Trumpet-style piano” describes the octave doubling of the melody notes in the pianist’s right hand. This technique is associated with Earl Hines, who recorded a series of important duets with trumpeter Louis Armstrong in the 1920’s. Perhaps this is Hancock’s unconscious signifying on this history?

¹⁷⁴ Gary Giddins, “Miles Wiles,” in *A Miles Davis Reader*, edited by Bill Kirchner (Washington: Smithsonian Institution Press, 1997), 222.

accents on the higher notes to shape the line.”¹⁷⁵ Assuming that Walser is correct in his assessment of what Davis is doing with his embouchure, it is hard to imagine that Davis could not have played these notes with a more traditionally “correct” technique if his primary concern was accuracy and clarity of the notes. Rather, it appears that the accuracy and clarity he is after is rhetorical. As Walser says, “Davis is less interested in articulating pitches than in signifyin’; the two halves of this phrase are in dialogue, the messy scramble upward answered by the casual, simple return.”¹⁷⁶ The ascent and antithetical descent in this phrase is indicated in Example 3.69.

Example 3.69 Disorder and antithesis in “My Funny Valentine”

The image shows two staves of musical notation. The first staff covers measures 45 and 46. Above measure 45 is the label 'Dm1'. Below the staff, a bracket labeled 'ANTITHESIS' spans measures 45 and 46, and another bracket labeled 'DISORDER' spans measure 45. The second staff covers measures 47, 48, 49, and 50. Above measure 47 is 'G13'. Above measure 48 is 'Bb9'. Above measure 49 is 'Cm/Bb'. Above measure 50 is 'Bb9'. Below the staff, a bracket spans measures 47 through 50. Measure numbers 45, 46, 47, 48, 49, and 50 are printed below the staff.

This example also contains a rhetorical device in measures 45 and 46 that describes the chaotic gesture just discussed: **disorder**. Scott Kaiser puts this rhetorical device in perspective when he says, “Depicting disorder is a great challenge to an artist in any medium. Whether it be

¹⁷⁵ Walser, “Out of Notes: Signification, Interpretation, and the Problem of Miles Davis,” 357.

¹⁷⁶ Walser, “Out of Notes: Signification, Interpretation, and the Problem of Miles Davis,” 357.

the cubism of Picasso's *Guernica*, the harmonic dissonance of Stravinsky's *Rite of Spring*, the shifting forms of Gehry's Guggenheim museum in Bilbao, or the madness of the Marx Brothers in *A Night at the Opera*, beneath the chaos on the surface, the accomplished artist knows he must impose a strict structure." He also notes that "Shakespeare's plays are loaded with organized chaos, with planned anarchy, where one or more verbal elements are deliberately disjointed – out of sequence, out of place, illogical, ambiguous, contradictory."¹⁷⁷

The implication here is that disorder gains meaning from its contrast to the surrounding order. This is what we see in example 3.69. In fact, perhaps to be sure the listener understands his point, Davis follows this phrase with another like it. The earlier six-measure gesture is contracted into three measures, but the same tonal indistinction in an ambiguous ascending line is again contrasted by a simple, well-defined, and tonally inflected descent. This phrase, in fact, ends more definitively than the earlier one, creating a phrase period from measures 45 to 53 to give balance and closure to this section. As further evidence of Davis's intention to link this phrase to the prior one, he uses tonal semantics to connect the phrases, with the same tonal color and pitch falls occurring at the end of each passage. This second parallel phrase is found in example 3.70.

¹⁷⁷ Kaiser, *Shakespeare's Wordcraft*, 265.

Example 3.70 A parallel phrase structure to the previous one (see example 3.69) in “My Funny Valentine”

51 52 53

Once again Walser provides good insight into Davis’s music, addressing why his rhetorical strategies succeed with the listener: “Davis does not present his audiences with a product, polished and inviting admiration. We hear instead a dramatic process of creation from Davis as from few others. As we listen, we can experience these feelings of playfulness, complexity, struggle, and competence as our own.”¹⁷⁸ Even more artistically rewarding for the audience is hearing Davis’s portrayal of struggle followed by his artful resolution of that struggle.

To close out the first A section Davis allows the rhythm section nearly three bars by themselves, which they use to signify on the time. In slightly different places in these bars, the members of the rhythm section play figures that imply another time change is being contemplated. The important point here is that a rhetorical analysis can address not just what is played, but also what an artist decides not to play. When Davis ends his previous idea on the iiø7 chord in measure 53 and chooses not to play on the harmonically tense push into the dominant chord he is expressing the ultimate confidence in his bandmates, and in nommo, that they will continue to construct and carry the message without him. Again, jazz as dialogue, not

¹⁷⁸ Walser, “Out of Notes: Signification, Interpretation, and the Problem of Miles Davis,” 358.

monologue. Whereas other forms of improvisation analysis concentrate mainly on a soloist's role in terms of what is played, rhetorical analysis provides a construct for examining the soloist's decision not to play. Example 3.71 shows where Davis lays out and the rhythm section takes over the dialogue until his re-entrance.

Example 3.71 Davis laying out while the rhythm section continues the dialogue in “My Funny Valentine”

The image shows a musical staff in G major (one sharp) with a treble clef. Above the staff, there are three handwritten chord annotations: *E^bM7(b9)* above the first measure, *A13sus(b9)* above the second measure, and *A7(#9)* above the third measure. The staff contains a single eighth note in the first measure, followed by rests in the second and third measures, and a quarter note in the fourth measure. Below the staff, there are two horizontal lines representing the piano, bass, and drums. The first line is labeled *TI (IN PIANO, BASS & DRUMS)* and the second line is labeled *C & R (IN PIANO, BASS & DRUMS)*. Below these lines, the measure numbers 53, 54, 55, and 56 are indicated.

And when Davis does re-enter, he comes in with simple pick-ups to the next section that firmly reinforce the existing, strongly swinging beat, signifying on the time indirection of the rhythm section in the previous bars. His understated approach here recalls the opening melody statement in the first chorus. The ample space he leaves between ideas allows the straight-ahead swing of the rhythm section to temporarily come to the fore and provide a contrast to his use of the blues language, with its blue notes, tonal inflections and riff-like phrases. The ideas build, eventually becoming longer, higher and louder, until the climax is reached in measures 64 to 66. This process is shown in example 3.72.

A2

ER —————

A7(#9) Dm11(#9) Dm11 Dm11b Dm11b

UNDERSTATEMENT —————

CLIMAX —————

56 57 58 59 60 61

—————

LAY BACK ——— Dm11b Bbm7

(CLIMAX)

62 63 64 65 66

130

Example 3.73 Tonal semantics in “My Funny Valentine”

The musical notation shows a melodic line in 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). Above the notes are chords: Bm7, E7, Am7, D7(9#), C#13, and C7(9#10)/G. A 'TI' line spans from measure 67 to 68. A 'TONAL SEMANTICS' line spans from measure 67 to 69. Measure numbers 67, 68, 69, 70, and 71 are indicated at the bottom.

Phrases like this, and the ones in measures 45 to 50 (example 3.69) and 51 to 53 (example 3.70), prove the value of rhetorical analysis, providing insight into the music where other forms of analysis fall short. These phrases offer up little to the analyst who searches for the essence of the music and the artist’s intent in harmonic acumen, brilliant voice-leading, motivic development, or use of formulaic vocabulary. With rhetorical analysis, however, the essence and artistic intent can be seen, or rather *heard*, in the tonal semantics that connect two phrases. Or, as revealed in the artistic expression and affect in this last phrase, it is even the tonal semantics themselves that are at the heart of the phrase. Chick Corea recognizes all of this in Davis’s playing when he says, “Miles solos are really interesting to look at on music paper, because there’s nothing to them. On a Trane [John Coltrane] or Charlie Parker solo, you can string the notes out and see all these phrases and harmonic ideas, patterns, all kinds of things. Miles doesn’t use patterns. He doesn’t string notes out. It’s weird. Without the expression, and without the feeling he put in it, there’s nothing there.”¹⁷⁹

In direct contrast to this decidedly un-pretty phrase, the rhythm section changes to a simple straight-eighth afro-Cuban groove in the bridge and Davis responds with his most lyrical playing in the entire solo. He begins very simply, with a soft sound and moderate vibrato. The

¹⁷⁹ Howard Mandel, “Sketches of Miles,” *Down Beat*, December, 1991, 18-20.

earnest quality of these opening measures, however, masks the signifying that he is doing on the melody. Similar to his earlier use of the b7 of F major to defeat the leading tone/tonic relationship in the bridge of the first chorus (see example 3.64), he avoids the melody F in measure 74 and replaces it with the b7. He then corrects himself, admitting to the ruse, and rephrases the melody to land on the “right” note in bar 76. The rhythm section has a hand in all of this, of course, since they are signifying on the key with the alternation between major and minor in this vamp. Again, this is similar to how they signified on the bridge of the first chorus with the F MA7 and Eb13 vamp. This simple, opening phrase of the bridge is shown in example 3.74.

Example 3.74 Lyrical playing and signifying in the bridge of chorus two in “My Funny Valentine”

8

STRAIGHT LATIN

C13(b9) FMA7 Fm7 FMA7 Fm7

SIGNIFYING

CORRECTION

72 73 74 75 76

After this interesting beginning to the bridge, Davis attempts to move into the upper register in measure 77, but he fracks a number of notes. Unlike the earlier examples where the unconventional sound envelopes were either intentional or at least incorporated into a redirection of the phrase, this truly feels like a mistake that he doesn't try to save, probably knowing that to try to assimilate this misstep into his phrase would be inconsistent with his message here.

Rather, when he regains his footing, he simply resumes the melodicism of the first bars of the bridge. This mistake and recovery are shown in example 3.75.

Example 3.75 Playing through a mistake in “My Funny Valentine”

Example 3.75 shows a musical passage in G major, measures 77-81. The notation includes handwritten annotations: FMA7 above measure 77, FM16 above measure 78, and FMA7 above measure 79. Measure 78 also has a circled '3' with '(FRACK)' below it. Measure 79 has a circled '3' with 'm2' below it. Measure 80 has a circled '3'. Measure 81 has a circled '3'. The passage shows a melodic line with some chromaticism and a final cadence in measure 81.

After the end of this passage, Davis successfully negotiates a foray into the upper register. The actual notes in this “wordy” and rhapsodic phrase seem to be less important than the sweeping rise and fall of the line, although the strong outline of BbMA7 in the last three bars, delineated by transposed repetition, articulates the end of the bridge nicely to help set up the final A section. Example 3.76 show this last phrase of the bridge.

Example 3.76 A rhapsodic gesture at the end of the bridge in the second chorus of “My Funny Valentine”

Example 3.76 shows a musical passage in G major, measures 82-84. The notation includes handwritten annotations: Em7(b9) and A7(b9) above measure 82, Dm1 above measure 83, and Cm7 above measure 84. Measure 84 also has a circled '3' with '87' above it. The passage shows a melodic line with some chromaticism and a final cadence in measure 84. Below the staff, the word 'CIRCUMLOCUTION' is written with a line extending from measure 82 to measure 84.

Example 3.76 (cont.)

Musical notation for Example 3.76 (cont.). The notation is on a single staff in 4/4 time, spanning measures 85, 86, and 87. Measure 85 begins with a handwritten $BbMA13$ chord symbol above the staff and a mf dynamic marking below. The melody consists of eighth and sixteenth notes. Measure 86 continues the melodic line with a mf dynamic marking. Measure 87 concludes the phrase with a sustained note. A bracket above the staff groups measures 85 and 86, and another bracket groups measures 86 and 87.

Towards the end of Davis's sustained note in 87, Hancock comes in with an ascending A auxiliary diminished scale in parallel minor thirds in contrary motion to respond to Davis's line. This sets in motion a conversation between the two over the next eight bars. In the middle of this dialogue, Davis plays unexpectedly louder notes in measures 90 and 94. These outbursts signify on his generally soft dynamic and set up the end to this call and response passage with a forte dynamic in measure 96 that reestablishes his leadership. This is shown in example 3.77.

Example 3.77 Call and response between trumpet and piano in “My Funny Valentine” (piano notated in the key of Bb along with trumpet)

Musical notation for Example 3.77. The notation is on a single staff in 4/4 time, spanning measures 87, 88, 89, and 90. Measure 87 begins with a handwritten $A7(b9)/Bb$ chord symbol above the staff. The piano part is indicated by $PNO: 4$ below the staff. Measure 88 continues the piano part with a handwritten $A7(b9)$ chord symbol above the staff. Measure 89 features a handwritten $DM1(MA9)$ chord symbol above the staff and a $SWING$ tempo marking above the staff. Measure 90 concludes the phrase with a mf dynamic marking below. A bracket below the staff groups measures 87 and 88, and another bracket groups measures 89 and 90. The text $C \& R (WITH PIANO)$ is written below the staff between measures 87 and 88.

Example 3.77 (cont.)

91 92 93 94 95 96 97

After Davis firmly reasserts himself in measures 96 and 97, he comes to the high point in his solo, accompanied by a return to the melody in measures 98 and 99. He climbs into his extreme upper register for a fortissimo statement and then falls to the bottom of his range for another hyperbolic phrase. This phrase also contains climax, which is found in other places where he is climbing up in register. This use of tessitura is a more extreme version of what he did in measures five through seven (see example 3.61), and also recalls his use of the upper register and loud dynamics in bars 33 and 41 (see examples 3.66 and 3.68). When he reaches the last and lowest note of the phrase in measure 105, Carter and Williams confirm Davis's ending gesture by moving to a broken "two" feel to give a sense of finality to the message. The phrase is shown in example 3.78.

Example 3.78 A final hyperbolic gesture with extremes of tessitura and dynamics in “My Funny Valentine”

(MELODY NOTES ARE CIRCLED)

HYPERBOLE

CLIMAX

ANTITHESIS

98 99 100 101

102 103 104 105

After this ending idea, Davis goes on to play through the eight-bar transition to the next chorus and even a few bars into this new chorus with three additional gestures. Each of these additional phrases is distinctly different but conceptually related to previous phrases, and so the effect is one of an epilogue to the story, with the plot having already been resolved by measure 105 and his message delivered.

With the first four artists in this study, significant attention has been given to the treatment of individual motives in order to understand each musician’s rhetorical style. With Miles Davis, though, his rhetorical and artistic success is less tied-up in the motivic development of his ideas than in how he delivers the message (the *actio*) and the dialogue that he establishes

with the tune, the other musicians, and even between his own ideas. So while rhetorical analysis has much to say regarding the motivic content in improvisation, it is not dependent on it for use as an analytical tool. Nor is it dependent on tonality or a tonally-based harmonic or formal structure, as will be seen in the final subject of this study, Steve Lacy's solo on "Longing."

Steve Lacy's Soprano Saxophone Solo on "Longing," March 28 or 29, 1996

Steve Lacy recorded this song with his long-standing trio of bassist Jean-Jacques Avenel and drummer John Betsch. This Lacy composition uses set theory as the basis for its structure in both the melody and improvisation sections of the tune. Both Lacy and Avenel adhere to these pitch sets throughout the performance, with a few rhetorically significant deviations. In order to fully appreciate the rhetoric of this performance, knowledge of the set used in the composition is necessary.¹⁸⁰

The opening melody of the tune is 44 measures long, divided into four sections by motivic content: abcb. Each of these motives, as well as two separate bass motives, are drawn from the master pitch set 012378. As first constructed, each of the motives is a subset of the entire set. The complete set is not used until the final b section of the melody statement, when it occurs in the bass part. After the exposition of the melody, the saxophone solo also uses the entire set. Example 3.79 shows this master set in concert key.

¹⁸⁰ A set is a collection of pitch classes – notes without regard for octave placement – from which both melodic and harmonic pitch content can be drawn. The set is expressed in numbers, which are the number of half-steps between the first note in the set and each pitch, placed in ascending order. The first note in the set is chosen to give the set the smallest interval between the first and last notes of the set. This ordering is referred to as the "normal order" of the set. Should there be two possible first note choices, the correct first note choice is the one that puts the set in the most compact interval arrangement, with the smallest total number of half-steps between the first note and each succeeding note.

Example 3.79 The normal order of the master pitch set 012378 used throughout “Longing”



The original two bass patterns that Avenel plays throughout the melody are drawn from this set. Neither pattern is exclusively associated with any of the melody motives; the patterns are used interchangeably throughout the melody statement. Both patterns are also used during the saxophone solo, where they are subjected to variation, especially rhythmic variation, as well as the occasional interpolation of non-set notes into the figures. Examples 3.80 and 3.81 show the two bass patterns and their connection to the complete pitch set. Parentheses indicate notes from the complete set not used in the bass patterns.

Example 3.80 Bass pattern one from measures five and six and associated notes from the complete pitch set in “Longing”



Example 3.81 Bass pattern two from measures 13 and 14 and associated notes from the complete pitch set in “Longing”



Just as the initial bass patterns do not use the entire pitch set, none of the three melody motives played by Lacy use the complete set. Examples 3.82, 3.83, and 3.84 show the three

motives and the associated notes from the entire set, again with the unused notes in parentheses. Each motive is shown in concert key to facilitate comparison between the saxophonist's use of the set and the bassist's. Motives b and c use transposed versions of the master pitch set, but the examples show the notes transposed back to the prime version of the set (p0), again to facilitate comparison with the prior examples.¹⁸¹

Example 3.82 Melody motive a from measure one along with the corresponding notes from the complete pitch set in “Longing” (concert key)



Example 3.83 Melody motive b from measures seven and eight (transposed to p0) along with corresponding notes from the complete pitch set in “Longing” (concert key)



Example 3.84 Melody motive c from measures 14 and 15 (transposed to p0) along with corresponding notes from the complete pitch set in “Longing” (concert key)

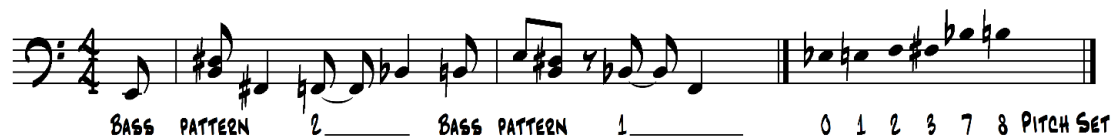


¹⁸¹ The original pitches of a set (Eb, E, F, F#, Bb, and B, in this case) are referred to as the prime form of the set (p0). Set transpositions are labeled based on the number of half steps the set is above the prime form. p2, for example, includes F, F#, G, G#, C, and C#, which is how motive b is initially used. In the melody statement, motive b uses the p2, p5, and p7 transpositions of the 012378 set; motive c uses the p5, p7, and p9 transpositions of the set and the first two notes of the p11 transposition.

In the final b section of the melody exposition, the bass pattern finally incorporates all six notes of the complete pitch set for the first time. The same note that had been missing from both patterns, D#, is found in five measures, each time occurring as a double stop above the B.

Example 3.85 shows Avenel playing the double stop first in pattern two and then in pattern one, beginning with a pick-up note to measure 36 of the melody section.

Example 3.85 Bass patterns two and one incorporating a D#, articulating the complete 012378 pitch set in “Longing”



After the melody statement, Lacy uses the p0 form of the set exclusively until measure 22 of his solo. Before examining how he uses this set, it is instructive to know what intervals naturally occur most frequently within it. The interval structure of the set favors interval classes one, five and six, as outlined in table 3.1.¹⁸²

¹⁸² The six interval classes contained in the table break down the set into the six possible intervals (each grouped with its inversion) of greater than a unison and less than an octave. The third column from the left shows how many times each interval class naturally occurs between any two pitches in the set. For additional information on interval vector analysis, see Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*, 2nd ed. (Upper Saddle River, NJ: Prentice Hall, 1999), 186-88.

Table 3.1 Interval Class analysis of the 012378 pitch set as used in “Longing”

Interval Class	Intervals	Number of Times Interval Class is Found in 012378 Set	Number of Each Interval used Melodically in Lacy’s Solo (the larger inversion is after the slash)	Number of Each Interval used in the Melodic Motives (a, b, or c) or Bass Patterns (1 or 2) (the larger inversion is after the slash)
1	mi2/MA7	4	76/0	5/0
2	MA2/ mi7	2	22/0	2/0
3	mi3/MA6	1	23/0	0/0
4	MA3/mi6	2	22/4	0/0
5	P4/P5	4	36/10	10/3
6	A4/d5	2	11	0

As the third column from the left indicates, there are two naturally occurring interval classes favored in the pitch set: the minor second/major seventh and the perfect fourth/perfect fifth. It should not be surprising, then, especially among the smaller of the inversion pairs (for example, minor second vs. major seventh), that these intervals are used most frequently in the solo. This interval class analysis helps bring to light the intervallic “language” Lacy is working with in both the composition and improvisation sections of this performance. The language is dominated by the minor second, especially in the solo, and the perfect fourth, particularly in the melody’s motives.

Before discussing Lacy’s solo in depth, a few of his own words can clarify his thoughts on using structural limits such as the pitch set found in this composition and his use of intervallic motives. In a number of places in *Steve Lacy: Conversations*, a collection of interviews with

Lacy, he discusses the inter-relationships between composition, improvisation, structural limits, and freedom. In Lacy's words:

I adore limits, as did [the poet] Brion [Gysin]. Paul Klee, Igor Stravinsky, and Thelonious Monk also loved constraints and voluntary limits. I explain in my book *Findings* how to use two notes: there are only two notes left in the universe, what to do? Working with these two notes seems boring, but with tenacity one discovers an incredible universe where only the imagination and fatigue limit the infinite. Many cultures in the world happily use but five notes.¹⁸³

Lacy also discusses his exploration with the minor second, playing back and forth from B to C during a practice session:

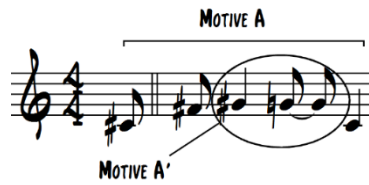
Of course it went through the various stages of boredom, frustration, puzzlement, and it started to get interesting because my perceptions started changing. So I stayed on those two notes, that little interval, for a long, long time, I don't know how many hours, until I started to hallucinate, to the point where that little interval had become enormous. And I had become very small. There I was, this little being in a huge room, and the room was a minor second. And it was uncanny, extraordinary, and I almost flipped because it was real, it was surreal, it was unreal, but it was for real. I found that I could hear so many things within that little interval, it had completely changed its aspects. When I came out of that room and went back to the rest of the horn, everything had changed, there was no relationship that was as previous to that experience of having gone into that little interval.¹⁸⁴

In "Longing," a minor second interval occurs in the first measure of the composition as part of motive a. This half-step occurs so frequently, especially between G sharp and G natural, that it is labeled as motive a'. (It is circled in each occurrence throughout the musical examples.) The first occurrences of motives a and a' occur in measure one and are shown in example 3.86, transposed for Bb soprano saxophone.

¹⁸³ Steve Lacy, "Scratching the Seventies," interview by Étienne Brunet, in *Steve Lacy: Conversations*, edited by Jason Weiss (Durham, NC: Duke University Press: 2006), 173. Originally published in Steve Lacy, liner notes, *Scratching the Seventies/Dreams*, Steve Lacy, Saravah SHL 2082, 1997, compact disc.

¹⁸⁴ Steve Lacy, "Forget Paris," interview by John Corbett, in *Steve Lacy: Conversations*, edited by Jason Weiss (Durham, NC: Duke University Press: 2006), 191-92. Originally published in *Downbeat* (February 1997).

Example 3.86 Motive a and its subset a', in the melody of “Longing”



Motive a' is frequently used as an ending idea, creating ending repeat relationships between phrases throughout the piece, as if Lacy keeps coming back to this idea as the ultimate answer to the questions he poses. The first use of a' in this context occurs near the beginning of the solo in measures 44 and 46. To make the connection even more apparent, Lacy plays the G, F, Ab, and G figure in both measures with the same soft, cloaked sound, almost as if he is making an aside. In measure 45, Lacy's notes sound like a pick-up to a new idea. Betsch responds to this by strongly articulating the downbeat of measure 46, but then Lacy immediately and deceptively rearticulates his ending idea. This is shown in example 3.87.

Example 3.87 Motive a' used as an ending repeat figure near the beginning of the solo in “Longing”

Musical notation in 4/4 time, measures 42 to 46. Measure 42: Rest, then a triplet of G4, F4, Ab4. Measure 43: Triplet of G4, F4, Ab4, then a triplet of G4, F4, Ab4. Measure 44: G4 (quarter), F4 (quarter), Ab4 (quarter), G4 (quarter), circled. Measure 45: G4 (quarter), F4 (quarter), Ab4 (quarter), G4 (quarter), circled. Measure 46: G4 (quarter), F4 (quarter), Ab4 (quarter), G4 (quarter), circled. Above the staff, 'ER,RR' is written with a dashed line spanning measures 44 to 46. Below the staff, 'TONAL SEMANTICS' is written with a dashed line spanning measures 44 to 46. Below the staff, 'DIALOGUE (COMPOUND MELODY)' is written with a solid line spanning measures 42 to 46. Measure numbers 42, 43, 44, 45, and 46 are written below the staff.

In the opening of the solo Lacy sets another device in motion with a compound melody dialogue between the two portions of the pitch set that are separated by a minor third interval: he places the C and Db on the bottom and the F, Gb, G, and Ab pitches on top. While this compound line begins to take shape starting with the second note of measure 43, it becomes

well-defined beginning in measure 47. Dividing the set as he does allows him to explore the minor second idea in a new way; as of measure 47, except for the first two notes of the top line, each line moves chromatically from note-to-note. This chromatic motion, along with the skips between melody lines and the amorphous rhythms, create a decided aura of uncertainty, as Lacy appears to debate the merits of the two separate lines. The projection of the doubt comes to dominate the line starting in measure 47, as indicated in example 3.88.

Example 3.88 Doubt expressed in the dialogue between compound melody lines in “Longing”

DOUBT

DIALOGUE (COMPOUND MELODY)

47 48 49 50

As discussed earlier in the Jim Hall analysis, doubt is only effective as a rhetorical device when it is intentional, not actual. Starting at the end of measure 50, Lacy shows us that this doubt is rhetorical when he provides a decisive answer. This answer comes in two parts. His first statement uses concrete rhythms to drive his point home with multiple groups of repeated notes. Each note is delivered deliberately, with very specific articulations, as if he were speaking slowly and emphatically to be sure the audience follows his argument. In this first statement Lacy like a speaker outlining his reasoning for the conclusion that follows. This conclusion is found in the second statement in measures 53 and 54 where he plays bass pattern one and then segues into a', using it as an ending idea again. These measures reaffirm the message of the bass

as well as providing another ending repeat to confirm for the listener that motive a' is the ultimate conclusion.¹⁸⁵ Example 3.89 shows resolution of the doubt in these two statements.

Example 3.89 Doubt is resolved in a definitive argument, followed by bass pattern one and a' in “Longing”

Continuing to focus on motive a', Lacy employs a number of repetition devices and expansion to integrate the idea into longer gestures. For example, after ending his last phrase with a', he uses connective repetition to begin his next phrase in measure 55 with the motive, rephrasing the idea by replacing the G with a Gb. He then expands this gesture in the next bar, playing the motive in two different octaves, before once again using it as an ending with the type of figuration and timbre found earlier in measures 44 through 46 (see example 3.87). Example 3.90 shows this expanded use of a'.

¹⁸⁵ This type of concluding idea used throughout the solo and functioning as both a thematic and structural device is also found in a number of the earlier solos in this study by Sonny Rollins, Lester Young, and most closely related to its use here, the solo by Jim Hall (the b motive).

Example 3.90 Various repetition types and expansion of a' in “Longing”

After working extensively with motive a' in the first third of the solo, Lacy temporarily moves away from it in the next few phrases. From measures 58 to 60 he uses isocolon, playing a pair of five-beat trills with a hyperbolic delivery. He combines the trills with breath accents and a loose embouchure on the accents to make the measures more about the sound of the notes than the pitches themselves. These trills are shown in example 3.91.

Example 3.91 Isocolon, hyperbole, and tonal semantics in a pair of trills in “Longing”

With each of these unusual five-beat trills beginning on an upbeat and subjected to a rhythmically unpredictable set of breath accents, Lacy is introducing metric uncertainty into the phrase. Avenel and Betsch respond to this by breaking up the time in measures 61 and 62 with 12/8 rhythms. When they temporarily leave their time-keeping role behind, Lacy signifies on this by laying down time with his straight eighths in a simple and repetitive Ab to F idea in bar 62. This riff-like pendular third motion, so common in African American call and response, seems to lead Lacy to speak the language of the blues, which he is clearly doing in measure 64.

In the context of measures 60 through 64, the B and Bb in bar 64 are the flat-five and fourth scale degrees of the F blues scale. These notes also draw attention to themselves because they are the first two notes in the solo not found in the p0 set and so Lacy is also signifying on this non-tonal piece with a tonal concept. Example 3.92 shows Lacy interacting with the bass and drums and playing this blues material. (The notes that are not found in p0 are indicated with rectangles, as in all the musical examples.)

Example 3.92 Dialogue, call and response, and signifying in “Longing”

DIALOGUE (BLUES LANGUAGE) & SIGNIFYING

C & R (W/ BASS, DRUMS)

61 62 63 64

Covering the same material as the prior two examples, the next example shows the bass and saxophone parts in concert key and the drum rhythm indicated between measures 60 and 62. The rhythm that Avenel plays both before and after measures 61 and 62 in the example are what he has been playing almost exclusively for the entire song to this point; so the bassist’s change in 61 and 62 are noteworthy. He responds to Lacy in these measures by changing his rhythm extensively while skillfully keeping the outline of bass pattern one in both bars. Avenel also plays his first two non-pitch set notes in measure 62, just two bars before Lacy responds with his own deviations from the set. The trio is pushing the rhythmic and pitch boundaries of Longing’s structure and doing it together, in keeping with the principle of nommo. The trio’s interaction in measures 61 and 62 is shown in the larger context of the passage in example 3.93.

Example 3.93 Call and response between saxophone and rhythm section as rhythmic and pitch changes are introduced in “Longing”

(CONCERT KEY)

SOP.

Bs.

58 59 60 DRMS: 61 62 63 64

Finally, to conclude this section of the solo, after the blues references, Lacy returns to his ending a' idea, playing it twice using a delayed repetition device. Here, though, he adds one more little flourish – a snippet of the first trill from measure 58 returns to frame this whole section with the trill figure. This is shown in example 3.94.

Example 3.94 Delayed and frame repetition to end a section of “Longing”

DR

FR (SEE MEAS. 58-59)

65 66

Throughout these analyses the rhetorical figures have been highlighted individually and in small groups to make the rhetorical points clear. But part of the unique strength of rhetorical

analysis is the way in which the intricacies of the music are revealed through the interaction of the devices. To this end, this passage between measures 58 and 66 is a good one to see how the use of a large number of devices, working in combination, translates into a rhetorically powerful passage. Devices from five of the six rhetorical categories are found in this section – repetition; balance, symmetry, order and contrast; amplification; dialogue, and signifying and indirection. These measures are shown one final time with all of the rhetorical figures indicated in example 3.95. Most of the figures from this passage have been discussed in the previous examples; the only new ones are additional repetition devices. Even though not always shown, figures of repetition such as immediate, transposed, and rephrased repetition are ubiquitous in the solos in this study, supporting the other devices and helping the listener to process and retain the musical ideas. Note how the repetition devices (shown above the music) overlap and amplify the effect of the devices from the other categories (shown below the music).

Example 3.95 Figures of repetition working in conjunction with devices from four other categories in “Longing”

The image shows a musical score in 4/4 time for measures 58 through 61. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). Above the staff, several horizontal lines with brackets indicate the span of various rhetorical figures. Below the staff, more horizontal lines with brackets indicate other rhetorical categories. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Wavy lines above the staff in measures 58 and 59 suggest rapid or complex rhythmic patterns. Measure 61 ends with a triplet of eighth notes.

Figures of Repetition (above staff):

- FR (First Repetition) spans measures 58 to 59.
- RR (Repetition) spans measures 58 to 60.
- IR, RR (Immediate and Repeated Repetition) spans measures 60 to 61.
- IR (Immediate Repetition) spans measures 60 to 61.

Other Rhetorical Categories (below staff):

- ISOCOLON spans measures 58 to 60.
- HYPERBOLE spans measures 58 to 60.
- TONAL SEMANTICS spans measures 58 to 60.
- DIALOGUE (BLUES LANGUAGE) & SIGNIFYING – spans measures 60 to 61.
- C & R (w/ BASS, DRUMS) spans measures 60 to 61.

Measure numbers 58, 59, 60, and 61 are printed below the staff.

Example 3.95 (cont.)

After opening the door to using non-set notes in the previous section, Avenel uses just one more non-set note in the rest of Lacy's solo. Lacy, on the other hand, uses fourteen more, with eleven of them occurring in a short passage from measures 69 to 72. Whereas the prior use of notes outside of p0 did not dramatically disrupt the sound of the set, the A and Eb in measure 69 strike the ear as falling outside the established harmonic structure, as do the non-set notes in the next bar. To the listener, this is a different message; Lacy has changed his tune, so to speak.

The A and Eb in measure 69 fall on the first and third notes of a triplet figure that starts on beat two. A tritone skip down to an immediate repetition of this on beat three reinforces the figure. This places the tritone in a place of prominence in this measure. Adding the intervening G between the A and Eb creates a 046 pitch set identity which is quite strong, but still dominated by the non-p0 tritone sound. Then Lacy enumerates the qualities of this gesture. Beginning in measure 70, he turns it into a six-beat compound melody dialogue with clear top and bottom voices. He also transposes the A, G, Eb figure twice and rephrases it by changing the major second interval to a minor second. The tritone identity remains strong because the interval is still outlined between the first and third notes, and now the minor second seems to be linked to the a' motive. In the following bar, the gesture loses the tritone outline, but the minor second motive is

brought out, especially when it ends with its most common Ab-G occurrence. This movement away from the original pitch set, dominated by the tritone gesture, and the return to motive a' are shown in example 3.96.

Example 3.96 The farthest deviation from p0 in “Longing”

The musical score for Example 3.96 spans measures 69 to 71. It is written in 4/4 time. The melody is characterized by frequent triplets and tritone intervals. Above the staff, there are labels: 'IR' with a solid line, 'RR, TR' with a dashed line, and 'ENUMERATION' with a solid line. Below the staff, there is a 'DIALOGUE' label with a solid line. Measure numbers 69, 70, and 71 are indicated at the bottom.

While the sound of this passage clearly indicates that Lacy is deviating from the pitches of p0, there are elements of the set structure that persist throughout the tritone gesture. In measure 69, the Eb, G, and A interval combination (the 046 identity), is a transposed subset of the p0 (012378) set. Likewise, in the next bar, the F, Gb, B and the Eb, E, and A interval combinations (016 identities) are also transposed subsets of p0 and occur in three different places in p0. Simply stated, although Lacy plays pitches not in the original p0 set, the interval combinations are drawn from the set.¹⁸⁶

After this exploration of non-p0 notes, Lacy's next four bars return to p0. In fact, he also returns to the original pitches of motive a' numerous times, echoing his use of this idea in measures 44 to 46 by returning to the same register, dynamic, and timbre found in the earlier passage (see example 3.87). Especially in measures 75 and 76, the way he colors the notes, his

¹⁸⁶ Another way of saying this is that while some of the pitch classes fall outside the prime form of 012378, they *are* found in transpositions of the set. It is unlikely that Lacy was thinking consciously about the transpositions, per se; rather, he was probably playing intuitively, following his ear according to his deep internalization of the interval relationships in the set.

laid-back time feel, and the shape of the last six beats of the line are unmistakably linked to measures 44 and 45. So not only is Lacy creating an end repetition with motive a', but he brings back a number of musical elements from the early bars of the solo. These measures indicate the end of the solo is at hand and are shown in example 3.97.

Example 3.97 Ending repeats of motive a' and tonal semantics create a link to measures 44 to 46 in “Longing”

ER,RR ——— RR ———
(LINKS TO MEAS. 44-6)

TONAL SEMANTICS (LIKE MEAS. 44-46)

72 73 74 75 76

At this point it appears Lacy might end the solo, but he does not. Possibly because these ending repeats occur so soon after the tension of the non-set notes Lacy continues for another 10 measures. It also gives him the opportunity to explore p0 with a different language. This final section amounts to a coda, or maybe an epilogue to the story. In the first half of the coda, Lacy is still exploring p0 and motive a', even bringing back the 016 identity in measures 78 and 79 (see bar 70 in example 3.96). Here, though, he creates a signifying dialogue between the previous “straight” presentation of the material and the avant-garde dialect he is now using. He begins with an understated and eerie whisper of a sound, almost like a whistle tone on a flute, played very softly using overtones. In the third measure of this, in bar 80, he suddenly plays a fortissimo multiphonic exclamation that seems to come out of nowhere and follows this with two more multiphonics into measures 81 and 82. This is shown in example 3.98.

Example 3.98 Avant-garde language in the coda of Lacy's solo in "Longing"

Dialogue (Avant Garde Language)

TONAL SEMANTICS

UNDERSTATEMENT EXCLAMATION

77 78 79 80 81

After the multiphonic exclamation in measures 80 and 81, Lacy gradually returns to a more moderate dynamic and tone of voice. As he does, he switches from avant-garde language to blues language in measure 82, recalling his first two non-set notes in measure 64 (see example 3.92), and finally back to the language of the original p0 set. He then ends the solo with a few repeated gestures with transpositions of motive a' embedded in them. This last portion of the coda is shown in example 3.99.

Example 3.99 Blues language, p0 language, and a final return to motive a in "Longing"

TR

DIALOGUE (BLUES LANGUAGE)

82 83 84 85 86

Often associated with free jazz and the avant-garde, Lacy was already speaking in the past tense about free jazz by the time of an interview he gave in 1971: "Free jazz, necessary in its time, was not varied enough; that's the reason why it ended: it gave rise to monotony. It's up

to the musician to bring about the changes, to arrange for something to happen; what you get by limiting yourself is the real freedom.”¹⁸⁷ In this coda, though, Lacy uses techniques that are clearly associated with free jazz and the avant-garde. In a 1988 interview (although not published until 2004), Lacy discusses how he brings these techniques into playing music that is structured and not completely free, much as he does here in the coda: “So the stuff is there if you want it . . . Another way to mix them up is by emphasizing certain of them and they’re very useful as far as coloristics, certain expressive effects. They’re wonderful effects, I use them all the time. Instead of a certain note, I’ll use the harmonic . . . and I get a certain expressive effect I want. If you have them in your pocket you can deal with them when you need them.”¹⁸⁸

The set-based, atonal nature of “Longing” does not change the fundamental approach to rhetorical analysis used throughout this study, nor is rhetorical analysis inconsistent with set analysis. Without an underlying harmonic structure, tonally oriented devices such as harmonic indirection are not found in this solo, but Lacy uses other signifying devices and a rich variety of repetition and amplification devices to structure and effectively communicate his message. In addition, the structure of the pitch set and the extended techniques that Lacy uses here allow him to juxtapose additional forms of language in his use of the dialogue device. His treatment of the pitch set, melody motives, blues gestures, and avant-garde techniques recalls Sonny Rollins’ juxtapositions of melody, blues, and bebop languages in “Softly, as in a Morning Sunrise.” The analysis provided in this solo demonstrates how effectively and seamlessly a rhetorical approach

¹⁸⁷ Steve Lacy, “Steve Lacy Speaks,” interview by Paul Gros-Claude, in *Steve Lacy: Conversations*, edited by Jason Weiss (Durham, NC: Duke University Press: 2006), 45. Originally published in *Jazz Magazine* (February 1971).

¹⁸⁸ Steve Lacy, “On Practicing, and Exploring the Instrument,” interview by Kirk Silsbee, in *Steve Lacy: Conversations*, edited by Jason Weiss, (Durham, NC: Duke University Press: 2006), 125. Originally published in *Cadence* (October 2004).

can be combined with another analytical perspective to provide additional insight into improvisation.

CHAPTER FOUR: CONCLUSIONS

This study lays out a theoretical framework and analytical process for applying the principles and devices of rhetoric to jazz improvisation analysis. Taken from both Western and Afrological sources, rhetorical devices have been translated into musical figures and applied to the solos of six master improvisers. These six analyses show that a rhetorical approach to jazz improvisation analysis offers new insights that existing forms of analysis do not provide.

As indicated in chapter two, rhetorical analysis has shared features with motivic and thematic analysis. A number of the figures discussed here directly address the construction and development of motives, phrases, and themes. In the case of some devices, such as retrograde, a rhetorical and a traditional motivic analysis amounts to the same thing.¹⁸⁹ In other situations, rhetorical analysis provides a depth that the usual motivic analysis does not. This is the case with the delayed repetition found in the Jim Hall analysis, where the intervening notes signify on a repeated figure. Beyond the indication of a repeated motive, this additional type of information is usually not incorporated into motivic analysis, and when it is, it is not discussed in a systematic way. Other devices, such as the tonal semantics found in the Silver, Rollins, Davis, and Lacy solos, can be used to discover additional motivic and musical relationships that are typically omitted in motivic analysis.

One of most attractive features of rhetorical analysis is that it is complementary, even additive, to other forms of analytical study. For example, the reader needs the pitch class analysis presented in “Longing” to understand the basic language Steve Lacy is speaking throughout most of the solo. But when rhetorical analysis is interwoven into the discourse, the

¹⁸⁹ This is largely due to the absorption of a number of rhetorical devices into the teaching and practice of Western music composition in the common practice period, as discussed in chapter two.

reader becomes aware of how the blues and avant-garde languages interact with the pitch set, providing a deeper comprehension and appreciation of the solo. Juxtaposing these languages creates a dialogue with the pitch set, the structure of the composition, and even with other musicians. In an analogous way, a good harmonic analysis of “Softly, as in a Morning Sunrise” will reveal Sonny Rollins’ use of harmonic anticipation, generalization, and substitution. But a rhetorical analysis views these three techniques in relation to the African American rhetorical tradition of indirection and allows the reader to see his signifying on the harmonic form and the bass player’s harmonic choices. This type of rhetorical view achieves the type of cultural validity that is the goal of jazz ethnographers such as Paul Berliner and Ingrid Monson.

To this end, the most powerful and unique aspect of the model of rhetorical analysis presented in this study is the underlying guiding principle of dialogue. As discussed in chapter two, the Western model of rhetoric, dating back to the ancient Greeks is monologic in nature. Many of the devices that belong to the discipline of rhetoric come from this tradition. And these devices serve improvisers well, as they must often fashion a coherent linear message. The ancient Egyptian and African model of rhetoric, though, is based on *nommo* and is more dialogic. Here there is no one “speaker,” as everyone is a both speaker and listener. The true message is a communal discovery. In five of the six solo analyses, as well as the Martin Luther King speech, both notation and discussion of call and response between the soloist and the other musicians document this. The musical examples also show that a significant use of call and response frequently occurs near rhetorical high points, often accompanied by a number of other rhetorical devices.

Bringing together these two traditions creates yet another form of dialogue that is grounded in the Black experience in America, just as jazz has been. Historically, African

Americans have attempted to find their identity both within the White hegemonic culture and outside it. As Gary Tomlinson points out, this duality, and the attempt to keep both identities in view, results in an ongoing dialogue that is an important aspect of signifying.¹⁹⁰ Musically, jazz represents this signifying duality through a Black reinterpretation of a White musical heritage. Pre-existing material is borrowed, restated and/or reworked in a way that comments on the material, either showing reverence or irreverence for it.¹⁹¹

Both Sonny Rollins and Miles Davis engage in this signifying dialogue with their reinterpretations of American popular song standards in chapter three. In Rollins' take of "Softly, as in a Morning Sunrise," the rhetorical analysis begins with his melody interpretation and the way he draws his motivic material from the melody. This is a starting point from which Schuller would be comfortable, applying his concept of thematic improvisation. Rhetorical analysis, though, goes much farther towards a complete understanding of the solo, by examining how Rollins is continually signifying on the composition with his motivic development, contrasting languages (blues, melody, and bebop), various types of indirection, tonal semantics, and even his use of recitation tone, as he "preaches" on the composition. By examining rhetorical devices such as these in the appropriate cultural context of dialogue, indirection, and signifying, the analysis comes much closer to providing an understanding of artistic intent and musical message.

In the same way a rhetorical analysis of Rollins' solo challenges existing analytical viewpoints regarding his improvisation, it also encourages a re-examination of the styles of Miles Davis and Lester Young. The rhetorical analysis provided in Davis' "My Funny Valentine" provides evidence that supports Robert Walser's re-thinking of the technique, artistry,

¹⁹⁰ Gary Tomlinson, "Cultural Dialogics and Jazz: A White Historian Signifies," 73-74.

¹⁹¹ Floyd, "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry," 271.

and artistic intent of Miles Davis. Rather than viewing him as a trumpeter whose technique sometimes got in the way of his message, he is viewed here as an artist willing to take risks, willing to sound bad in order to say things that other artists could not or would not attempt. In the case of Lester Young, authors such as Gottlieb and Porter miss the creativity in his use of his personal improvisation formulas such as the ones discussed here in the analysis of “Lady, Be Good.” They discount these ideas when they are not unique to a solo or are re-used a number of times in ways that do not support a limited definition of motivic development. Recognizing the use of a signifying “repetition with revision” is a more ethnographically valid perspective to adopt, especially when rhetorical analysis provides an expanded palette of rhetorical tools with which to dissect the revisions.

Compared to other forms of analysis, rhetorical analysis also speaks more directly to an artist’s process and success in crafting and delivering a message so that the audience can grasp it and retain it. The indication of this study is that rhetorical devices work for the listener of music much as they do for the listener of the spoken word, as gauged by the principles of rhetorical communication set forth by the ancient Greeks. This similarity begins with the crafting and structuring of the message (*inventio*, *dispositio*, and *elocutio*) and extends to the delivery of the message (*actio*). They make the audience receptive to the message, persuade or entertain them, and assist them in processing and remembering the message.

A brief review of Rollins’ solo on “Softly, as in a Morning Sunrise” highlights how these principles are used in his improvisation, serving to aid the listener’s apprehension and retention of Rollins’ ideas through the vehicle of the rhetorical devices he uses. The *inventio* is represented by the three main motives he uses throughout the solo, while the *dispositio* is the ordering of the ideas, the structural framework that he creates to present these ideas. So when

Rollins uses the same motive to end two different phrases, he creates an ending repeat that orders and links these ideas in the listener's mind to make them more memorable. In the next rhetorical stage, the *elocutio*, these ideas are translated into the actual selection of notes. Here, when Rollins plays a motive three times in a row but each is rephrased with a different language (melody, blues, and bebop), he signifies on both the idea and the languages and engages the imagination of the listener. The listener's mind is stimulated by the new presentations and possibilities, yet at the same time the repetition reinforces the main points of the message. Finally, when Rollins returns to each of his motives at the very end the solo, he uses a unique timbre and pitch bends to articulate them. These tonal semantics are part of the *actio* that indelibly connects the ideas to each other and to the earlier uses throughout the solo.

All six of these artists are successful in getting their musical point across in a memorable way to the listener. Drawing on these solos as a sample, additional conclusions can be made regarding the artists' use of rhetorical devices. First, there is a good variety of devices used by each of the musicians. Except for Steve Lacy, who does not use any figures of silence and omission and only one figure of balance, symmetry, order, and contrast in his relatively shorter solo, the other artists each use figures from all six categories.¹⁹² A few interesting points regarding individual artists are worth making. The two artists best known as composers – Horace Silver and Jim Hall – use twice as many different figures of balance, symmetry, order, and contrast as do any of the other artists. Also, Sonny Rollins uses 32 different figures, five more than the next closest artist, Jim Hall, and nearly twice as many as Steve Lacy. While one

¹⁹² The six categories are repetition; balance, symmetry, order, and contrast; amplification; silence and omission; dialogue; and signifying and indirection. The five figures that fall under the miscellaneous category (circumlocution, cliché, correction, doubt, and disorder) are not included in this summary.

certainly would need to account for the length of solos, this type of information can be used in a comparative analysis of individual musicians' styles or even genres of jazz.

Second, by category, figures of repetition account for the largest number of rhetorical occurrences in each solo. This is not surprising, given the frequent use of repetition in organizing and remembering information. Further, it is a preferred strategy of communicating information in oral-based cultures such as those found in Africa prior to slavery;¹⁹³ and is an oral and musical retention of African culture brought to America by African slaves.

Third, the use of multiple figures, taken from different categories, translates into clearer, more distinct, and more powerful musical gestures. There is an additive power from combining devices due to the appeal to the listener's intellect and emotions in a number of ways and on different cognitive levels.

Fourth, and related to the prior point, the rhetorical peaks in each solo usually employ the largest number of devices in combination, and always use one or more figures of repetition. When used in conjunction with devices from other categories, figures of repetition increase the impact of these other devices. In nearly every instance they are also a place where *nommo* comes into play: the other musicians (and the audience in Miles Davis' live recording) are intimately involved in a call and response dialogue with the soloist. These high points are not necessarily the fastest, highest or loudest passages in the solo; they occur where the message becomes clear to the listener in a powerful and engaging way.

¹⁹³ Walter J. Ong writes about the characteristics of oral-based cultures, one of which is the development of thought patterns and communication styles based on redundancy and what rhetoricians refer to as *copia* – artful fluency and loquaciousness. See Walter J. Ong, *Orality and Literacy: The Technologizing of the Word*, (New York: Methuen, 1982), 39-41.

Finally, a few words about the significance and potential impact of this study. It builds upon and brings together musical and rhetorical scholarship from both Western and Africological perspectives to create a systematic rhetorical approach to the analysis of jazz improvisation. Using rhetorical figures to analyze how an improvised “message” is crafted and persuasively communicated to the intended audience is unique in jazz scholarship. This significance and impact broadly falls into four areas:

- 1) Jazz Analysis Study. The rhetorical framework and analytical method used here adds to the existing literature and practice of jazz analysis. The techniques used in this study can easily be incorporated into existing jazz analysis study. Whether individually or in a classroom situation, any or all of the figures and approaches discussed here can be used stand-alone or alongside other forms of analysis in the attempt to form a more complete understanding of the music.
- 2) Relevance for Teaching Jazz Improvisation. The musical figures outlined here can be incorporated into the teaching and learning of improvisation. While they can be of benefit to students at all levels, for students new to jazz, they offer a “way in” to begin improvising. Using simple motives and rhetorical figures, new students have a concrete approach that allows them to develop and communicate a small amount of musical material effectively and coherently. For more advanced students, devices such as end repetition and frame repetition can be explored as structural devices that give coherence and meaning to the improvisation by articulating larger formal structures. In addition, African American rhetorical devices such as signifying and indirection provide a culturally based framework within which to understand and conceptualize the practice of advanced melodic, harmonic, and rhythmic techniques.

- 3) Jazz Composition Applications. Just as they were incorporated into Baroque music study, the rhetorical figures presented here can be incorporated into jazz compositional techniques and study. The same type of techniques and approaches just mentioned as appropriate for learning improvisation can be used here, as well.
- 4) Potential for Publishing and Future Scholarship. This new approach to the study and performance of jazz improvisation has great potential for further study by others and academic publishing. Any of the areas discussed in (1) through (3) are excellent candidates for additional scholarship. Also, elements of jazz history or individual musicians' styles are areas ripe for further investigation in the realm of musical rhetoric. The rhetorical analysis presented here is sufficiently broad and flexible enough to be used in comparative analysis between styles of jazz, different artists, or even different periods within an artist's career.

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APPENDIX A: CHART OF MUSICAL-RHETORICAL FIGURES

(Note: in the rightmost column, graphic depictions of some of the rhetorical figures are provided. Capital letters represent the rhetorical figure, with dotted lines representing the remainder of the phrase. Small letters represent individual notes, and slash markings indicate a division between phrases. In the immediate repetition row, for example, the “XX” refers to a group of notes or a motive that is repeated immediately, either at the beginning, end, or in the middle of the phrase, respectively.)

Figures of Repetition

“Repetition is a major rhetorical strategy for producing emphasis, clarity, amplification, or emotional effect” (*Silva Rhetoricae*). Repetition drives the message home and aids the listener in retention of the idea.

Name (Analysis Abbreviation) (Euro. Rhetorical Name)	Musical Description	Additional Names <i>Shakespeare's Wordcraft</i> (Berliner, <i>Thinking in Jazz</i>)	Additional Notes
Immediate Repetition (IR) (<i>Epizeukis</i>)	A grouping of two or more notes repeated in immediate succession	Immediate Repetition	XX----- or -----XX or -----XX----- A riff is a common example of this
Beginning Repetition (BR) (<i>Anaphora; Repetitio</i>)	A repetition of the same notes at the opening of a musical passage and the opening of subsequent musical passages	Initial Repetition (Going Away from and Returning to a Pattern)	X----- / X-----
End Repetition (ER) (<i>Epistrophe</i>)	A repetition of the same notes at the end of a musical passage and the end of subsequent musical passages	Final Repetition (Going Away from and Returning to a Pattern)	-----X / -----X
Frame Repetition (FR) (<i>Epanalepsis</i>)	One or more notes from the beginning of a phrase (or period) are repeated at the end of the same phrase (or period)	Bookends (Going Away from and Returning to a Pattern)	X-----X
Delayed Repetition (DR) (<i>Diacope</i>)	A grouping of two or more notes repeated with other notes intervening. The intervening notes can comment on the repeating pattern and/or serve as an introduction to the repetition of the pattern	Delayed Repetition (Going Away from and Returning to a Pattern)	---X---X----- This can also incorporate what Berliner calls “Phrase Expansion Through Interpolation” and “Repeating an Idea Approached Through an Introductory Figure”

Figures of Repetition (cont.)

Name (Analysis Abbreviation) (Euro. Rhetorical Name)	Musical Description	Additional Names <i>Shakespeare's Wordcraft</i> (Berliner, <i>Thinking in Jazz</i>)	Additional Notes
Beginning/End Repetition (BER) (<i>Symploche</i> ; <i>Complexio</i>)	In subsequent phrases both the beginning and ending of the phrase are repeated. A combination of Anaphora and Epistrophe.	Divided Couples (Going Away from and Returning to a Pattern)	X-----Y / X-----Y
Connective Repetition (CR) (<i>Anadiplosis</i>)	One or more notes at the end of a motive or phrase are repeated at the beginning of the next. This figure often creates a "conversational" quality.	Landings (Beginning a Phrase with the Last Pitch of the Previous Phrase)	-----X / X----- This is a technique that Cannonball Adderley used frequently.
Multiple Connective Repetition (MCR) (<i>Gradatio</i>)	The last note(s) at the end of one passage become(s) the beginning note(s) in the next passage through three or more iterations. Most effectively done in a parallel structure, such as a sequence. An extended form of connective repetition (anadiplosis).	Ladder	-----X / X-----Y / Y-----Z Often done in stepwise sequence
Rephrased Repetition (RR) (<i>Synonymia</i>)	Repetition of a musical passage with alterations or additions to give greater emphasis or clarity to the original idea. The alterations can be in the pitches, rhythm, dynamics, articulations, etc.	Rephrasing (Rephrase)	a, a', a'', etc. This can include augmentation and diminution
Transposed Repetition (TR) (<i>Polyptoton</i>)	A repetition of a melodic figure or phrase at different pitch levels		A sequence is a common form of this

Figures of Balance, Symmetry, Order, and Contrast

Drawing on the rhetorical categories of parallelism, balance, and order (*Silva Rhetoricae*), these figures help the listener order the idea in the mind and understand it more completely through comparison and contrast.

Name (Euro. Rhetorical Name)	Musical Description	Additional Names <i>Shakespeare's Wordcraft</i> (Berliner, <i>Thinking in Jazz</i>)	Additional Notes
Parallelism (<i>Parallelism</i>)	Similarity of structure in a series of note groupings	Repeated structures / Parallel Lists	A contrasting element occurs through different pitches, etc. in the parallel groupings.
Isocolon (<i>Isocolon</i>)	A series of note groupings of the same length. A specific type of parallelism	Balanced Phrase Lengths	----- / ----- / (See note for parallelism)
Tricolon (<i>Tricolon</i>)	A series of three parallel note groupings of the same length. A specific type of isocolon	Same as directly above	----- / ----- / ----- / (See note for parallelism)
Sentence Structure (<i>N/A</i>)	A 1:1:2 relationship in the lengths of three successive, related ideas		----- /----- / -----/ Although commonly found in one- or two-phrase structures, this can also be found in larger formal structures
Antithesis (<i>Antithesis</i>)	An opposing musical idea that draws a contrast to the original idea through some means, for example: melodic structure, rhythm, and articulation; this can contrast can even be different types of musical language.		The two ideas have both a parallel and a contrasting relationship so that the second one comments, or “signifies” on the first.
Reverse Order (<i>Chiasmus</i>)	Reversing the “grammatical” structure of a passage	Reverse Order	XY→YX Reversing the order of two ideas. This can also be applied to individual musical elements, such as rhythm, articulation, etc.
Retrograde (<i>Antimetabole</i>)	Repetition of notes in reverse order in successive ideas		abcde / edcba

Figures of Amplification

“Arranging words or clauses in a sequence of increasing force” (*Silva Rhetoricae*). Like repetition, these figures drive the point home, often by moving the listener, thus making the idea memorable.

Name (Euro. Rhetorical Name)	Musical Description	Additional Names <i>Shakespeare's Wordcraft</i> (Berliner, <i>Thinking in Jazz</i>)	Additional Notes
Climax (<i>Climax</i>)	An arrangement of notes or phrases in order of increasing importance, often in parallel structure		
Anticlimax (<i>Anticlimax</i> ; <i>Catacosmesis</i>)	An arrangement of notes or phrases in order of decreasing importance, often in parallel structure		
Expansion (<i>N/A</i>)	Adding notes to an idea (the opposite of contraction)	(Phrase Expansion through: Interpolation, Introductory Figure, or Cadential Extension)	For Berliner, interpolation is placing new material in the middle of the original idea
Enumeration (<i>Enumeratio</i> ; <i>Distributio</i>)	Elaboration of an idea to make a point more forcefully by laying out the various qualities or aspects of an idea. This can involve dividing the musical gesture into component parts, for example through permutation.		The permutations in Coltrane's "Impressions" solo is a good example of this
Exclamation (<i>Exclamatio</i>)	A "musical exclamation that can take many forms, but the exclamation sets itself apart from surrounding passages	Swearing	
Hyperbole (<i>Hyperbole</i>)	Musically overstating the point through exaggeration. Examples include extremes of timbre and tessitura, extensive range in a passage, double-time, excessive repetition. These may be accompanied by a distinct delivery, such as playing behind-the-beat, to "elevate" the language by making the line sound very deliberate or rhapsodic.	Exaggeration, Mock Rhetoric, and Superfluous Words	Examples in African American culture include Playing The Dozens, Toasting, Loud-Talking, and other forms of signifying.

Figures of Amplification, cont.

Name (Euro. Rhetorical Name)	Musical Description	Additional Names <i>Shakespeare's Wordcraft</i> (Berliner, <i>Thinking in Jazz</i>)	Additional Notes
Understatement (<i>Litotes; Hypobole</i>)	The opposite figure of hyperbole. Deliberate understatement to make a musical point. Examples include subito piano, sub-tone, limited range in a passage	Humility	As a rhetorical figure, this indicates humility, simplicity, and/or modesty. When taking the form of a whisper, this can also be an attention-getting mechanism.
Conjunction (<i>Polysyndeton</i>)	Using several musical conjunctions (for examples, neighbor tones and chromatic leading tones) in close proximity to stress the importance of each target pitch.	Added Connecting Words	

Figures of Silence and Omission

These figures keep the listeners' attention and give them time to reflect on or process the idea.

Name (Euro. Rhetorical Name)	Musical Description	Additional Names <i>Shakespeare's Wordcraft</i> (Berliner, <i>Thinking in Jazz</i>)	Additional Notes
Truncation (<i>Aposiopesis</i>)	A sudden break in the melodic line as if overcome by passion and unable to continue, or, alternatively, a break in the line after a passionate outburst in the interest of returning to a more modest tone of voice	Unfinished Thoughts (Phrase Truncation - end of the idea omitted)	
Break (<i>Abruptio</i>)	A sudden and unexpected break in one or more voices to create suspense	Same as Directly Above	Frequently used in solo breaks and cliché endings
Fragmentation (<i>Tmesis</i>)	Fragmentation of the melodic line through rests. Done for emphasis.		This includes breaking one idea into two
Contraction (<i>Ellipsis</i>)	One or more notes or rests is omitted (or shortened) from the complete idea, but the entire idea is still understood	Omissions (Phrase Contraction-middle of the idea omitted; and Phrase Truncation)	Since a part of the idea is used to represent the whole, this is a musical trope

Figures of Dialogue (the last two are uniquely African American)

These figures draw the listener and/or fellow performers into the “conversation” as the matter at hand is considered by multiple “voices.”

Name (Analysis Abbreviation) (Euro. Rhetorical Name)	Musical Description	Additional Names <i>Shakespeare's Wordcraft</i> (Berliner, <i>Thinking in Jazz</i>)	Additional Notes
Parenthesis (<i>Parenthesis</i>)	When the flow of musical thought is temporarily interrupted by another thought in parenthetical form	Parenthesis	X (Y) X idea again. An example is Sonny Stitt's double-timing interjections on a ballad melody. Essentially a dialogue with oneself, the parenthetical material often signifies on the original material.
Dialogue (<i>Dialogismus</i>)	The use of multiple musical voices through either compound melody, counterpoint, pedal point; or juxtaposing a contrasting language to create a dialogue (for e.g. using blues “rhetoric,” quotes from the song's melody, or other sources)		Rhetorically, speaking as someone else, either to bring another's point of view into one's own speech, or to conduct a pseudo-dialogue through taking up an opposing position with oneself. <i>This can also be used as a signifying device.</i>
Question and Answer (Q&A) (<i>Anthypophora</i> ; <i>Hypophora</i>)	An antecedent/consequent relationship between ideas where the second idea (closed) is more definitive than the first (open) and appears to answer the question posed by the first idea	Answering Questions (Balanced Call and Response Phrase with Altered Response)	Rhetorically, a figure of reasoning in which one asks and then answers one's own questions (or raises and then settles imaginary objections to the argument at hand in the form of reasoning aloud)
Call and Response (C&R) (N/A)	Musical interaction that comes in the form of a dialogue between two or more musicians. Typically one voice leads and the others respond, although leadership can be fluid.		Per Woodward, call and response participation is a manifestation of nommo (the “word”). An African American rhetorical device.
Collective Improvisation (N/A)	An ongoing musical conversation between two or more equal voices (i.e. there is no clear leader)		An African American device

Figures of Signifying and Indirection (& Other Primarily African American Figures)

The use of indirection in African American culture is extensive and has an “I’m here, not there (where you thought I was)” quality. The thing not directly expressed due to indirection is typically signified upon.

Name (Analysis Abbreviation) (Euro. Rhetorical Name)	Musical Description	Additional Names <i>Shakespeare’s Wordcraft</i> (Berliner, <i>Thinking in Jazz</i>)	Additional Notes
Time Indirection (TI) (N/A)	Use of cross rhythms, polymeter, accenting weak beats, playing ahead of or behind the beat, playing straight eighths against a swing rhythm backdrop, etc.		Samuel Floyd, Jr. refers to this as signifying on the time line
Pitch Indirection (PI) (N/A)	A musical gesture that obscures its true intention by placing more emphasis on approach notes than target notes (metrically, dynamically, etc.) or other means of placing target pitches in a weak position.		An African American rhetorical strategy whereby the point is made through indirect means, such as innuendo
Harmonic Indirection (HI) (N/A)	Anticipation or delay of a chord change that creates a temporary dissonance with the harmonic backdrop		Chord anticipation can also be a figure of dialogue (the soloist indicating to the rhythm section where he or she is going)
Harmonic Generalization (N/A)	Superimposing a static harmony over a chord progression		Another form of harmonic indirection that signifies on the harmonic progression
Harmonic Substitution (N/A)	Playing alternate chords or adding additional ones to the original harmonic structure		Another form of harmonic indirection that signifies on the harmonic progression
Mimicry (N/A)	Quotes, mimicry. Mimicry examples include playing in the style of another artist or playing in another musical style. This mimicry comes in contrast to one’s normal manner of playing.		Geneva Smitherman describes mimicry as “deliberate imitation of the speech and mannerisms of someone...for authenticity, ridicule or rhetorical effect.” An example of Signifying.

Figures of Signifying and Indirection (& Other Primarily African American Figures) (cont.)

Name (Euro. Rhetorical Name)	Musical Description	Additional Names <i>Shakespeare's Wordcraft</i> (Berliner, <i>Thinking in Jazz</i>)	Additional Notes
Signifying (N/A)	This can take many musical forms. Used where there is not a more specific musical-rhetorical device, but signifying is occurring.		A more general "catch-all" label. Gates describes signifying as "repetition and revision." Through metaphor, new meaning is assigned to the thing being signified upon.
Tonal Semantics (N/A)	A musical gesture that is dominated by manipulation of the sound of the notes (timbre, attack, pitch, chord voicing/color, etc.) more than the syntactical logic of the notes.		Smitherman's rhetorical term "tonal semantics" describes a situation where words and phrases are chosen for their sound properties rather than their meaning. Sounds are more important than semantics in getting the message across.
Patter (N/A)	A musical passage that impresses the listener as much or more for its fast, fluid, or skillful delivery as for the quality of the idea itself		In African American rhetoric, this is often referred to as patter, slick-talking, or fast-talking. Musical examples include double-timing figures or quickly changing ideas
Recitation Tone (N/A)	The use of a single pitch as a focal point in a passage. The dominant, minor seventh and octave recitation tones are often associated with rhetorical high points.		In the African American church, preachers often use recitation tones on the dominant, minor seventh and octave

Miscellaneous Figures

Name (Euro. Rhetorical Name)	Musical Description	Additional Names <i>Shakespeare's Wordcraft</i> (Berliner, <i>Thinking in Jazz</i>)	Additional Notes
Circumlocution (<i>Periphrasis</i> ; <i>circumlocution</i>)	A florid or rhapsodic manner of playing where many notes are used to depict a simple musical idea that could have been communicated more directly and in fewer notes.	Superfluous Words	When a vague and evasive quality is present this also becomes an African American device.
Cliché (<i>Cliché</i> ; <i>Commonplace</i>)	Musical phrases that are common vocabulary among the community of jazz performers and listeners so that their use and meaning is immediately understood		Examples include “stock” endings, like the Count Basie I – IV6 – Viiø65/V – I ending
Correction (<i>Transpositio</i> ; <i>Antistoecon</i> ; <i>Correctio</i>)	A passage with a similar note pattern to the previous passage but with one or more pitches changed to indicate a change of harmony and/or affect.		A figure of change.
Doubt (<i>Dubitatio</i>)	A pretended doubt or confusion about where to begin or how to choose between two or more musical thoughts.		For example, an intentionally ambiguous phrase, harmonic progression, rhythm, etc. Alternatively, a phrase that seems to keep searching for direction by continually starting over.
Disorder (<i>N/A</i>)	A musical depiction of “chaos” – ideas that are illogical, contradictory, or extremely ambiguous.	Disorder	Doubt often has a hesitant quality; disorder does not.

APPENDIX B: SOLO TRANSCRIPTIONS

HORACE SILVER'S PIANO SOLO ON "THE TOKYO BLUES," JULY 13, 1962

PIANO

STRAIGHT EIGHTH M.M. 152

TRANSCRIBED BY JEFF ERICKSON

CIRCLED NUMBERS INDICATE THE SOLO CHORUS

①

Chord progression for the first solo chorus (measures 1-13):

- Measure 1: Db
- Measure 2: Cmi
- Measure 5: DbMA13
- Measure 6: Cmi
- Measure 9: $\text{DbMA9}(\sharp 11)$
- Measure 10: Cmi7
- Measure 13: Eb13 (with a triplet of 3 notes), D7(b9) , G7sus , and Cmi7 .

②

Chord progression for the second solo chorus (measures 14-29):

- Measure 17: $\text{DbMA7}(\sharp 11)$
- Measure 18: Cmi
- Measure 21: $\text{Db9}(\sharp 11)$ (with a triplet of 3 notes), $\text{Db7}(\sharp 5)$ (with a triplet of 3 notes), and Cmi .
- Measure 25: $\text{DbMA9}(\sharp 11)$
- Measure 26: Cmi7
- Measure 29: Eb7 , D7(b9) , G7sus , and Cmi7 .

2
3

HORACE SILVER, "THE
TOKYO BLUES"

33 $\text{Db}7(\#9)$ $\text{Cm}13$

37 $\text{Db}7(\#9)$ $\text{Cm}13$

41 $\text{Db}7(\#9)$ $\text{Cm}13$

45 $\text{Eb}7$ $\text{D}7$ $\text{G}7(\flat 9)$ $\text{Cm}1$

49 $\text{Db}9(\#11)$ $\text{Cm}1$

53 $\text{Db}9(\#11)$ $\text{Cm}7$

57 $\text{Db}9$ $\text{Cm}9$

61 $\text{Eb}13$ $\text{D}7(\#9)$ $\text{G}7$ $\text{Cm}11$

HORACE SILVER, "THE
TOKYO BLUES"

3

5

65 DbMA13 Cmi11

69 DbMA13 Cmi11

73 DbMA13 Cmi11

77 $\text{Eb7}(\#11)$ D7 G7sus Cmi

6

81 $\text{DbMA13}(\#11)$ Cmi7

85 $\text{DbMA13}(\#11)$ Cmi11

89 $\text{DbMA13}(\#11)$ Cmi7

93 Eb7 $\text{D7}(\flat9)$ G7sus Cmi7

4
7

HORACE SILVER, "THE
TOKYO BLUES"

97 $\text{Db}13$ $\text{CM}13$

100 $\text{Db}13$

103 $\text{CM}13$ $\text{Db}13$

107 $\text{CM}13$ $\text{Eb}9$

110 D7(b9) G7 $\text{CM}13$

The musical score is written in treble clef with a key signature of three flats (Bb, Eb, Ab). It consists of five staves of music. The first staff (measures 97-100) features a melodic line with eighth and quarter notes, accented, and a bass line with eighth and quarter notes. Chords $\text{Db}13$ and $\text{CM}13$ are indicated. The second staff (measures 100-103) continues the melodic and bass lines, with $\text{Db}13$ indicated. The third staff (measures 103-107) shows a change in the bass line, with $\text{CM}13$ and $\text{Db}13$ indicated. The fourth staff (measures 107-110) features a melodic line with eighth and quarter notes, accented, and a bass line with eighth and quarter notes. Chords $\text{CM}13$ and $\text{Eb}9$ are indicated. The fifth staff (measures 110-113) shows a change in the bass line, with D7(b9) , G7 , and $\text{CM}13$ indicated. The piece ends with a double bar line.

JIM HALL'S GUITAR SOLO ON "HIDE AND SEEK," JAZZ IN MARCIAC FESTIVAL, AUGUST 10, 2000

GUITAR

STRAIGHT EIGHTH M.M. 220

TRANSCRIBED BY JEFF ERICKSON

The image displays a guitar score for a solo on the piece "Hide and Seek" by Jim Hall. The score is written in standard musical notation on a single staff, using a treble clef and a key signature of one flat (B-flat). The tempo is marked as "STRAIGHT EIGHTH M.M. 220". The score is divided into measures, with measure numbers 5, 10, 15, 21, 26, 31, and 36 indicated at the beginning of their respective lines. Chord symbols are placed above the staff: CMA at measure 1, DbMA/C and DbMA at measure 5, and CMA at measure 9. A triplet of eighth notes is marked with a "3" at measure 9. A drum solo section is indicated by "DRMS:" and a double bar line at measure 21. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some measures containing triplets. The final measure of the score is measure 36.

JIM HALL, "HIDE
AND SEEK"

40

44

49

55

60

65

70

75

EMA

EMA

EMA7

3

Detailed description: This musical score is for the piece "Hide and Seek" by Jim Hall. It consists of eight staves of music, numbered 40 through 75. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like "EMA" and "EMA7" above certain notes. A triplet of eighth notes is marked with a "3" and a bracket. The score ends with a double bar line at measure 75.

LESTER YOUNG'S TENOR SAXOPHONE SOLO ON "OH, LADY BE GOOD," NOVEMBER 9, 1936

TENOR SAXOPHONE

TRANSCRIBED BY JEFF ERICKSON

SWING EIGHTH M.M 192

CIRCLED NUMBERS INDICATE THE SOLO CHORUS; BOXED LETTERS INDICATE THE INDIVIDUAL SECTIONS OF THE CHORUS

1 A

Chords: E7, A6, A6/C#, D6, D#07, A6/E, /D, /C#, C07, Bm7, /A, E7, A6, F#m7, Bm7, E7, A6, A6/C#, D6, D#07, A6/E, /D, /C#, C07, Bm7, /A, E7, A6, A7, D6, Dm6, /G, A6, B7, E7, E7(6b), A6, A6/C#, D6, D#07, A6/E, /D, /C#, C07, Bm7, /A, E7, A6, D6, A6, E7.

Measures: 1, 5, 9, 13, 17, 21, 25, 29.

Section A: Measures 1-16.

Section B: Measures 17-32.

LESTER YOUNG, "OH,
LADY BE GOOD"

2
2 A

33 A6 D6 D#07 A6 C07/A#

37 Bm17 E7 Bm17 E7 A6 A#07 Bm17 E7

A

41 A6 D6 D#07 A6 E7 A6 A#07

45 Bm17 E7 Bm17 E7 A6 A7

B

49 D6 D07/F G7 /F A6/E E7/D A6/C# C7(b5)

53 B7 /C# /D /D# E7 D#07 E7/D /B

A

57 A6 D6 Dm16 A6 E7 A6 A#07

61 Bm17 E7 Bm17 E7 A6

SONNY ROLLINS' SOLO ON "SOFTLY, AS IN A MORNING SUNRISE," NOVEMBER 3, 1957

TENOR SAXOPHONE

SWING EIGHTH M.M. 168

TRANSCRIBED BY JEFF ERICKSON

CIRCLED NUMBERS INDICATE THE SOLO CHORUS; BOXED LETTERS INDICATE THE INDIVIDUAL SECTIONS OF THE MELODY OR SOLO CHORUS

A MELODY STATEMENT (HEAD IN)

Chord progression: Dmi / F Bb A7 Dmi / F Em7(b9) A7

5 Dmi Bmi7(b9) Em7(b9) A7(b9) Dmi A7sus

A 9 Dmi / C Bb A7 Dmi Bmi7(b9) Em7(b9) A7

13 Dmi / F Em7(b9) A7 Dmi Emi A7sus Dmi

B 17 FMA7 Ami7 D7

21 Gmi7 Bmi7(b9) E7 A7(b9) Bb A7

A 25 Dmi / C Bb A7 Dmi Bmi7(b9) Em7(b9) A7

29 Dmi / F Em7(b9) A7sus Dmi Em7(b9) A7sus

SOLO

SONNY ROLLINS, "SOFTLY,
AS IN A MORNING SUNRISE"

2
1 A

33 DMI /C Bm7(b9) Bb A7 DMI /F Em7(b9) A7

(TENOR: DMI F#m7 B7 Em7 A7 DMI /F Bb A7ALT)

37

A

41 DMI /C Bb A7 DMI6 Em7(b9) A7

45 DMI6 Em7(b9) A7 DMI TENOR: (A7(b9) Gm7 C7sus DMI)

8

49 Fm7 A7 D7

53 Gm7 (TENOR: A7(b9) Bm7(b9) E7 A7/C#/F# /B Em7(b9) A7)

A

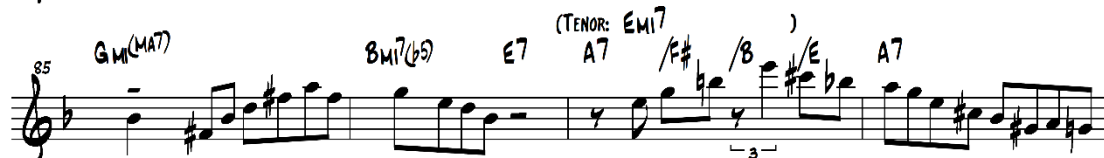
57 DMI Em7(b9) A7 DMI6 Em7(b9) A7(b9)

61 DMI6 Bm7(b9) Bb A7sus F#m7(b9) B7ALT Em7(b9) A7sus

SONNY ROLLINS, "SOFTLY,
AS IN A MORNING SUNRISE"

3

2 A



MILES DAVIS' SOLO ON "MY FUNNY VALENTINE," FEBRUARY 12, 1964

TRUMPET

STRAIGHT EIGHTH N.M. 60

TRANSCRIBED BY JEFF ERICKSON

CIRCLED NUMBERS INDICATE THE CHORUS; BOXED LETTERS INDICATE THE INDIVIDUAL SECTIONS OF THE CHORUS

1 A

FREELY DMI⁶ DMI(MA9)

5 DMI9 GMi7 EMi7(b9) A7(b9)

IN TIME EbMA13(#11)/O

9

13 D/Bb BMi7(b9) /A GMi(MA7) /Db CM13(b9)

8

17 FMA7 Eb13 FMA7 Eb13 FMA7 Eb13

20 FMA7 Eb13 FMA7 EMi7(b9) A7(#9, #5) DMI /Db CM13B7(#9) Bb⁶

24 EMi7(b9) A7(#11, b9) A Eb/O LAY BACK DMI9

27 DMI7 Bbm/O AMi7/Bb EMi7(b9) Eb7(#11, b9, #9)

MILES DAVIS, "MY FUNNY VALENTINE"

2

$\text{♩} = \text{♩}$ (SWING)

31 Dm^9 $\text{G}^7(\text{♯}^9)$ $\text{G}^{\#}\text{m}^7/\text{C}^{\#}$ $\text{C}^7(\text{♯}^9)$ $\text{F}^{\#}$ $\text{F}^7\text{ALT}/\text{B}$ $\text{B}^{\flat}6$ $\text{C}/\text{B}^{\flat}$

35 Gm^7 C^7 $\text{F}^{\flat}13$ $\text{A}^7(\text{b}^9)$ $\text{Dm}^7(\text{MA}^9)$

39 LAY BACK $\text{A}^7(\text{b}^9)$ $\text{P, B, D: } \text{♩}$

42 $\text{A}^7(\text{b}^9)$ $\text{E}^{\flat}9$ $\text{E}^{\flat}7(\text{♯}^9)$ $\text{A}^7(\text{♯}^9)$ PNO SVA:

45 Dm^7 $\text{G}^{\flat}13$

48 $\text{B}^{\flat}6$ $\text{Cm}/\text{B}^{\flat}$ $\text{B}^{\flat}6$ $\text{B}^{\flat}6$

52 Fm^7 $\text{Em}^7(\text{b}^9)$ $\text{A}^{\flat}13\text{sus}(\text{b}^9)$ $\text{A}^7(\text{♯}^9)$

57 $\text{Dm}^7(\text{MA}^9)$ Dm^9

3

193

MILES DAVIS, "MY FUNNY VALENTINE"

4

96 $Bb7(\sharp 11)$ $E\flat Mi7(\flat 9)/G$

100 $A7(\sharp 9 \flat 9)$ $D\flat Mi7$ $G7(\sharp 9 \flat 9)$

104 $F7(\flat 9)/C$ $/F$ $B\flat MA7$ $G\flat Mi7$

STRAIGHT LATIN

108 $C\flat 13(\flat 9)$ $F\flat Mi7$ $F\flat MA7$ $F\flat Mi7$ $F\flat MA7$ $F\flat Mi7$ $F\flat MA7$ $F\flat Mi7$ $F\flat MA7$

112 $F\flat Mi7$ $F\flat MA7$ $D\flat Mi9$ $D\flat Mi(MA9)$

3 A SWING

115

STEVE LACY'S SOLO ON "LONGING," MARCH 28 & 29, 1996

SOPRANO SAXOPHONE

SWING EIGHTH M.M 75

TRANSCRIBED BY JEFF ERICKSON

BOXED LETTERS INDICATE SECTIONS OF THE MELODY, GROUPED BY MOTIVIC IDEA

MELODY A

The musical score is written for Soprano Saxophone in 4/4 time, with a tempo of Swing Eighth M.M. 75. The key signature has one sharp (F#). The score is divided into sections by boxed letters: 'MELODY' and 'A'. The melody begins with a half note F#4, followed by a series of eighth and quarter notes. Section 'A' is marked with a box containing the letter 'A' and begins at measure 8. The score continues with various melodic phrases, including a section marked with a box containing the letter 'C' at measure 12. The score ends at measure 31.

8

12

16

21

26

31

STEVE LACY, "LONGING"

2

8

36

40

SOLO

44

DRMS:

48

52

56

59

63

The musical score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into measures, with measure numbers 36, 40, 44, 48, 52, 56, 59, and 63 indicated at the start of their respective lines. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). There are several triplet markings (indicated by a '3' over a bracket) and a 'SOLO' marking above measure 40. A 'DRMS:' marking appears above measure 44. The score concludes with a double bar line at measure 63.

66 *tr*

69

73

77 *pp*

81 *me*

84

The musical score for Steve Lacy's "Longing" consists of six staves of music, measures 66 through 84. The notation is in treble clef with a key signature of one flat (B-flat). Measure 66 begins with a trill (tr) over a quarter note. Measures 67-68 contain eighth and sixteenth notes, with a triplet of eighth notes in measure 68. Measures 69-72 feature a series of eighth and sixteenth notes, with triplets of eighth notes in measures 69, 70, 71, and 72. Measures 73-76 continue with eighth and sixteenth notes, including triplets of eighth notes in measures 73 and 74. Measures 77-80 are marked *pp* and feature a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 77. Measures 81-84 are marked *me* and feature a series of eighth and sixteenth notes, with triplets of eighth notes in measures 81, 82, and 83. The piece concludes with a final measure (84) containing eighth and sixteenth notes.

"LONGING," CONCERT SCORE (SOPRANO AND BASS), MAR. 28/29, 1996

SWING M.M 72

TRANSCRIBED BY JEFF ERICKSON

SOP. SAX

MELODY

BASS

1 2 3

SOP.

Bs.

4 5 6

SOP.

Bs.

7 8 9

SOP.

Bs.

10 11 12

SOP.

Bs.

13 14 15

STEVE LACY,
"LONGING"

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

STEVE LACY,
"LONGING"

3

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

STEVE LACY,
"LONGING"

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

DRMS: 

STEVE LACY,
"LONGING"

5

This musical score is for Steve Lacy's piece "Longing", measures 61 through 73. It is written for Soprano (SOP.) and Bass (Bs.) voices. The key signature has one flat (B-flat), and the time signature is 4/4. The score is organized into five systems, each with a Soprano and Bass staff. Measures 61-63 are the first system, 64-66 the second, 67-68 the third, 69-70 the fourth, and 71-73 the fifth. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Triplet markings (a '3' over a bracket) are used in measures 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, and 73. A trill is indicated in measure 66. The piece concludes with a double bar line at the end of measure 73.

STEVE LACY,
"LONGING"

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 

Bs. 

SOP. 


Bs. 

APPENDIX C: RHETORICAL ANALYSIS OF MARTIN LUTHER KING'S "I HAVE A DREAM" SPEECH

(Audience response are in parentheses)

MARTIN LUTHER KING'S "I HAVE A DREAM..." SPEECH, AUGUST 28, 1963

TRANSCRIBED BY JEFF ERICKSON

VOICE PITCH 

I AM HAPPY TO JOIN WITH YOU TODAY IN WHAT WILL GO DOWN IN HISTORY, AS THE GREATEST


RECITATION TONE




DEMONSTRATION FOR FREEDOM, IN THE HISTORY OF OUR NATION. (APPLAUSE) FIVE SCORE YEARS AGO, A GREAT AMERICAN

MIMICRY _____

BR (ALLITERATION) _____



IN WHOSE SYMBOLIC SHADOW WE STAND TODAY, SIGNED THE EMANCIPATION PROCLAMATION.



THIS MOMENTOUS DECREE CAME, AS A GREAT BEACON LIGHT OF HOPE TO MILLIONS OF NEGRO SLAVES, WHO HAD

RECITATION TONE

ANTITHESIS _____

PARALLELISM & CONTRACTION _____

MARTIN LUTHER KING,
"I HAVE A DREAM..."



BEEN SEARED IN THE FLAMES OF WITHERING INJUSTICE. IT CAME AS A JOYOUS DAYBREAK, TO END THE LONG NIGHT OF THEIR CAPTIVITY.

ANTITHESIS

FR

BR



BUT ONE HUNDRED YEARS LATER, ("HOW LONG") THE NEGRO STILL IS NOT FREE. ("HOW LONG," "YEAH") ONE HUNDRED YEARS LATER, THE LIFE C & R

ENUMERATION & EXPANSION

TRICOLON (EACH 37 SYLLABLES)



OF THE NEGRO IS STILL SADLY CrippLED BY THE MANACLES OF SEGREGATION, AND THE CHAINS OF DISCRIMINATION.

SIGNIFYING



ONE HUNDRED YEARS LATER, ("HOW LONG") THE NEGRO LIVES ON A LONELY ISLAND OF POVERTY, IN THE MIDST OF A

ANTITHESIS

VAST OCEAN OF MATERIAL PROSPERITY-ONE HUNDRED YEARS LATE (HOW LONG, "APPLAUSE") THE NEGRO IS STILL LANGUISHED IN THE CORNERS
RECITATION TONE

DR-----

OF AMERICAN SOCIETY, AND FINDS HIMSELF IN EXILE IN HIS OWN LAND. ("YES, YES") SO WE'VE COME HERE TODAY, TO DRAMATIZE A SHAMEFUL

CONDITION. IN A SENSE WE'VE COME TO OUR NATION'S CAPITAL TO CASH A CHECK. WHEN THE ARCHITECTS OF OUR REPUBLIC,

WROTE THE MAGNIFICENT WORDS OF THE CONSTITUTION AND THE DECLARATION OF INDEPENDENCE, THEY

MARTIN LUTHER KING,
"I HAVE A DREAM..."



WERE SIGNING A PROMISSORY NOTE TO WHICH EVERY AMERICAN WAS TO FALL HEIR. THIS NOTE WAS A PROMISE THAT ALL MEN - YES BLACK

REVERSE ORDER

ENUMERATION -



MEN AS WELL AS WHITE MEN - WOULD BE GUARANTEED THE UNALIENABLE RIGHTS OF LIFE, LIBERTY, AND THE PUSUIT OF HAPPINESS. IT

DIALOGUE & SIGNIFYING

BR (ALLITERATION)



IS OBVIOUS TODAY, THAT AMERICA HAS DEFAULTED ON THIS PROMISSORY NOTE INSOFAR AS HER CITIZENS OF COLOR ARE

DR,RR


CR,RR



CONCERNED.


INSTEAD OF HONORING THIS SACRED OBLIGATION, AMERICA HAS GIVEN THE NEGRO PEOPLE A

RECITATION TONE



SAD CHECK, A CHECK WHICH HAS COME BACK MARKED "INSUFFICIENT FUNDS." (APPLAUSE, CHEERS, WHISTLES)


BR _____




BUT WE REFUSE TO BELIEVE THAT THE BANK OF JUSTICE IS BANKRUPT. ("UN-HUH," LAUGHTER) WE REFUSE TO BELIEVE THAT

RECITATION TONE

CR,RR _____



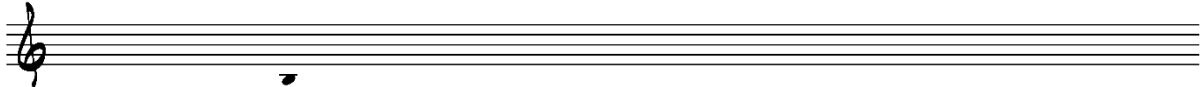
THERE ARE INSUFFICIENT FUNDS IN THE GREAT VAULTS OF OPPORTUNITY OF THIS NATION. AND SO WE'VE COME TO CASH THIS CHECK. ("YES") A




CHECK THAT WILL GIVE US UPON DEMAND THE RICHES OF FREEDOM ("YES") AND THE SECURITY OF JUSTICE.

ISOCOLON _____

MARTIN LUTHER KING,
"I HAVE A DREAM..."



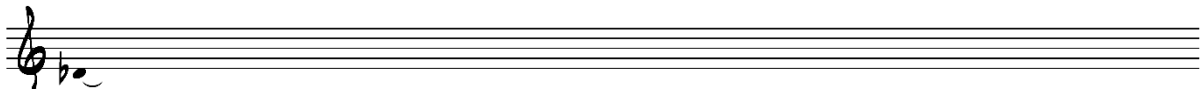
("YEAH," APPLAUSE, ETC.) WE HAVE ALSO COME TO THIS HALLOWED SPOT TO REMIND AMERICA OF THE FIERCE URGENCY OF NOW. THIS IS
ANTITHESIS—
C & R —



NO TIME, TO ENGAGE IN THE LUXURY OF COOLING OFF OR TAKE THE TRANQUILIZING DRUG OF GRADUALISM. ("ALL RIGHT," "YES," APPLAUSE, "KEEP GOING")

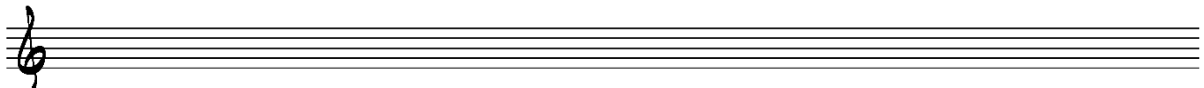
BR _____

FR _____

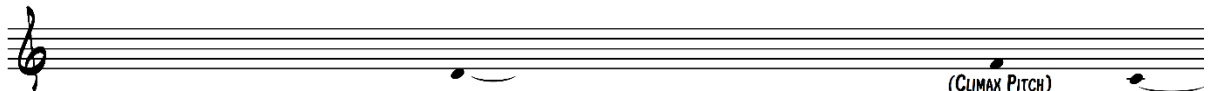


NOW IS THE TIME, ("YES IT IS") TO MAKE REAL THE PROMISES OF DEMOCRACY. ("HOW LONG") NOW IS THE TIME,
RECITATION TONE

ER _____



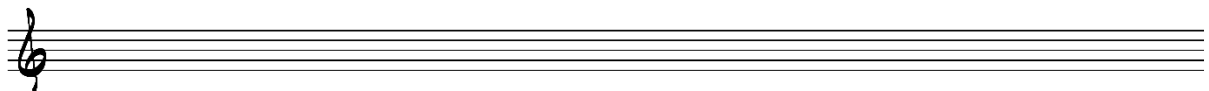
TO RISE FROM THE DARK AND DESOLATE VALLEY OF SEGREGATION TO THE TO THE SUNLIT PATH OF RACIAL JUSTICE—NOW IS THE TIME ("UN—



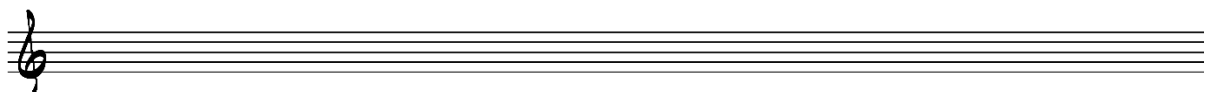
HUH," APPLAUSE) TO LIFT OUR NATION FROM THE QUICKSANDS OF RACIAL INJUSTICE TO THE SOLID ROCK OF BROTHERHOOD - NOW IS THE TIME. TO MAKE
 RECITATION TONE
 ANTITHESIS _____
 (CLIMAX PITCH)
 RECITATION TONE



JUSTICE A REALITY FOR ALL OF GOD'S CHILDREN. IT WOULD BE FATAL FOR THE NATION, TO OVERLOOK THE URGENCY OF THE MOMENT.

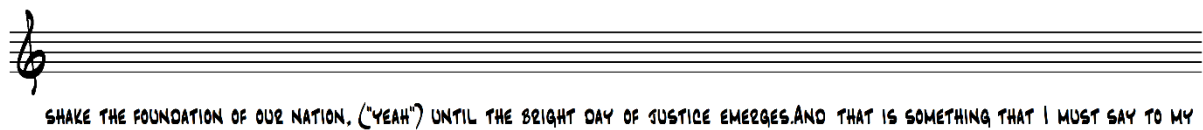
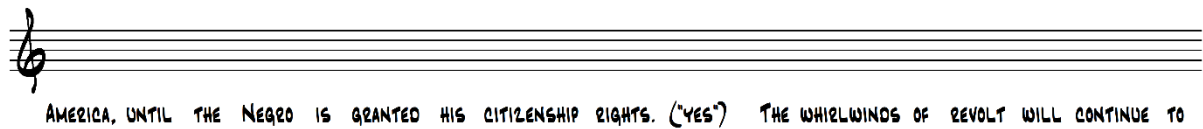
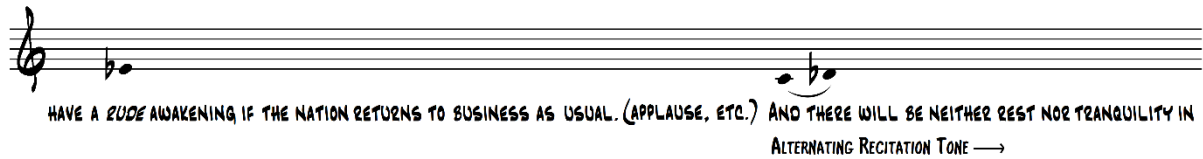


THIS SWELTERING SUMMER OF THE NEGRO'S LEGITIMATE DISCONTENT. ("YES") WILL NOT PASS UNTIL THERE IS AN INVIGORATING AUTUMN
 SIGNIFYING _____
 TRICOLON _____
 ANTITHESIS _____



OF FREEDOM AND EQUALITY. ("HOW LONG") 1963 IS NOT AN END, BUT A BEGINNING. ("YES") AND
 ANTITHESIS _____

MARTIN LUTHER KING,
"I HAVE A DREAM..."



BR,RR,DR -



PEOPLE, WHO STAND ON THE WORN THRESHOLD WHICH LEADS INTO THE PALACE OF JUSTICE. IN THE PROCESS OF GAINING OUR RIGHTFUL PLACE, WE MUST

ENUMERATION



NOT BE GUILTY OF WRONGFUL DEEDS. LET US NOT SEEK TO SATISFY OUR THIRST FOR FREEDOM, BY DRINKING FROM THE CUP OF BITTERNESS AND HATRED.

ANTITHESIS _____



("HOW LONG," "HOW LONG" "NO NO," APPLAUSE) WE MUST FOREVER CONDUCT OUR STRUGGLE ON THE HIGH PLANE OF DIGNITY AND DISCIPLINE.



WE MUST NOT ALLOW OUR CREATIVE PROTESTS, TO GENERATE INTO PHYSICAL VIOLENCE. ("I KNOW") AGAIN

ANTITHESIS _____

MARTIN LUTHER KING,
"I HAVE A DREAM..."

ER _____



AND AGAIN, WE MUST RISE TO THE MAJESTIC HEIGHTS ("YES") OF MEETING PHYSICAL FORCE WITH SOUL FORCE.



("HOW LONG")

THE MARVELOUS NEW MILITANCY, WHICH HAS ENGULFED THE NEGRO COMMUNITY, MUST NOT LEAD US

ALTERNATING RECITATION TONE —→



TO A DISTRUST OF ALL WHITE PEOPLE. ("HUH") FOR MANY OF OUR WHITE BROTHERS AS EVIDENCED

ER _____

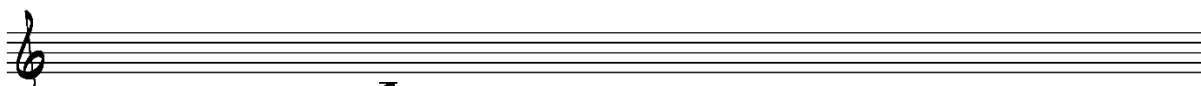
BR _____



BY THEIR PRESENCE HERE TODAY, HAVE COME TO REALIZE THAT THEIR DESTINY IS TIED UP WITH OUR

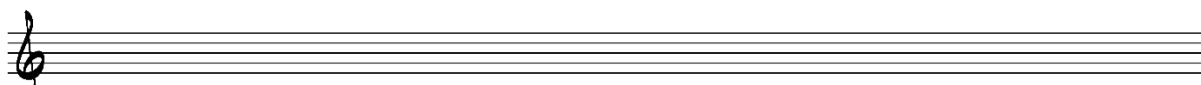
PARALLELISM _____

_____ ER _____

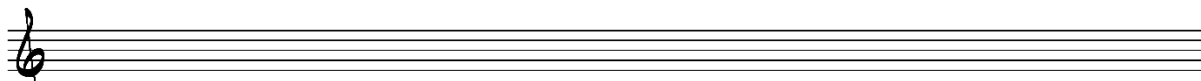


DESTINY. (CHEERS, APPLAUSE) AND THEY HAVE COME TO REALIZE THAT THEIR FREEDOM IS INEXTRICABLY SOUND

----- BR -----



TO OUR FREEDOM. WE CANNOT WALK ALONE. AND AS WE WALK, WE MUST MAKE THE PLEDGE THAT WE SHALL ALWAYS MARCH AHEAD.

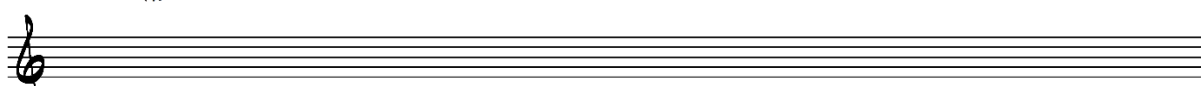


WE CANNOT TURN BACK. THERE ARE THOSE WHO ARE ASKING THE DEVOTEES OF CIVIL RIGHTS, "WHEN WILL YOU BE SATISFIED?"

DIALOGUE & C&R

BR,RR -----

FR -----



("NEVER!") WE CAN NEVER BE SATISFIED AS LONG AS THE NEGRO IS THE VICTIM OF THE UNSPEAKABLE HORRORS

ENUMERATION

MARTIN LUTHER KING,
"I HAVE A DREAM..."



OF POLICE BRUTALITY - ("YEAH") WE CAN NEVER BE SATISFIED. AS LONG AS OUR BODIES HEAVY WITH THE FATIGUE



OF TRAVEL. CANNOT GAIN LODGING IN THE MOTELS OF THE HIGHWAYS AND THE HOTELS OF THE CITIES.

ISOCOLON



(APPLAUSE) WE CANNOT BE SATISFIED, AS LONG AS THE NEGRO'S BASIC MOBILITY IS FROM A SMALLER GHETTO TO A LARGER ONE. ("YEAH")

ANTITHESIS



WE CAN NEVER BE SATISFIED, AS LONG AS OUR CHILDREN ARE STRIPPED OF THEIR SELFHOOD AND ROBBED

OF THEIR DIGNITY BY SIGNS STATING "FOR WHITES ONLY." (APPLAUSE, "YEAH") WE CANNOT BE

SATISFIED AS LONG AS THE NEGRO IN MISSISSIPPI CANNOT VOTE AND THE NEGRO IN NEW YORK BELIEVES HE

IR,RR

HAS NOTHING FOR WHICH TO VOTE. ("YEAH, YEAH..." APPLAUSE) NO, NO WE ARE NOT SATISFIED AND WE WILL NOT BE SATISFIED UNTIL


DIALOGUE & SIGNIFYING

JUSTICE ROLLS DOWN LIKE WATERS AND RIGHTEOUSNESS LIKE A MIGHTY STREAM. ("YEAH," APPLAUSE)

PARALLELISM

MARTIN LUTHER KING,
"I HAVE A DREAM..."


BR _____



I AM NOT UNHAPPY, THAT SOME OF YOU HAVE COME HERE, OUT OF GREAT TRIALS AND TRIBULATION. ("HOW LONG?") SOME OF YOU

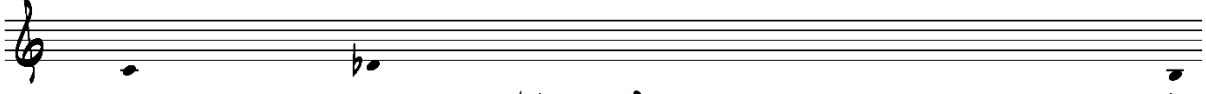
RECITATION TONE

ENUMERATION _____




HAVE COME FRESH FROM NARROW JAIL CELLS. ("HOW LONG") AND SOME OF YOU HAVE COME FROM AREAS WHERE YOUR QUEST FOR FREEDOM, LEFT

ISOCOLON



YOU BATTERED BY THE STORMS OF PERSECUTION. ("YEAH," "YES") AND STAGGERED BY THE WINDS OF POLICE BRUTALITY. YOU

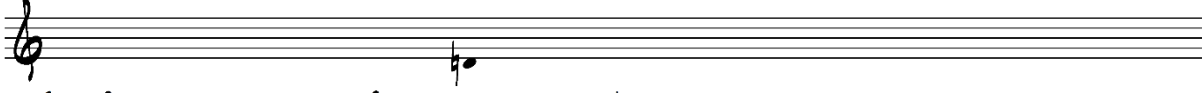


HAVE BEEN THE VETERANS OF CREATIVE SUFFERING. CONTINUE TO WORK WITH THE FAITH ("MMM")

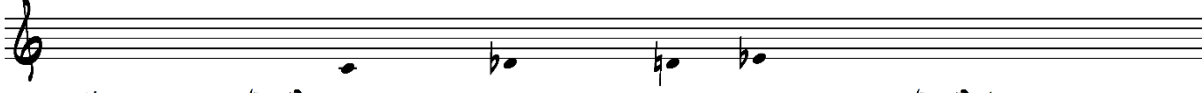
BR _____



THAT UNEARNED SUFFERING IS REDEMPTIVE. GO BACK TO MISSISSIPPI. ("YEAH," "YES") GO BACK TO ALABAMA GO BACK TO



SOUTH CAROLINA GO BACK TO GEORGIA GO BACK TO LOUISIANA GO BACK TO THE SLUMS AND GHETTOS OF



OUR NORTHERN CITIES. ("YES") KNOWING THAT SOMEHOW THIS SITUATION CAN AND WILL BE CHANGED. ("YES") LET US NOT WALLOW IN



THE VALLEY OF DESPAIR. ("MMHM") I SAY TO YOU TODAY MY FRIENDS... (APPLAUSE TO PUNCTUATE LAST SEGMENT) AND SO

BR _____

CR,RR _____



EVEN THOUGH WE FACE THE DIFFICULTIES OF TODAY AND TOMORROW, ("UN-HUH") I STILL HAVE A DREAM. ("YES") IT

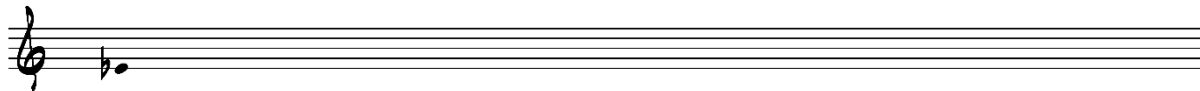
DR _____



IS A DREAM DEEPLY ROOTED IN THE AMERICAN DREAM. ("YES") I HAVE A DREAM, ("MM-HMM") THAT ONE DAY, ("YES") THIS NATION WILL RISE UP, AND

CLIMAX _____

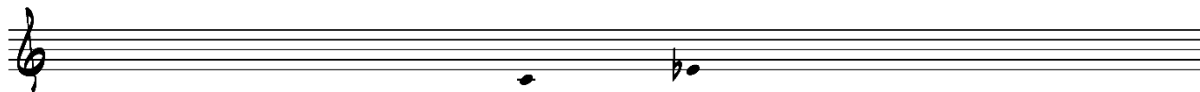
ENUMERATION & EXPANSION _____



LIVE OUT THE TRUE MEANING OF ITS CREED: ("HAH") "WE HOLD THESE TRUTHS TO BE SELF-EVIDENT, THAT


DIALOGUE & SIGNIFYING _____

FR _____



ALL MEN ARE CREATED EQUAL." ("YE-ES," APPLAUSE) I HAVE A DREAM, THAT ONE DAY ON THE RED HILLS OF GEORGIA, ("ALRIGHT")

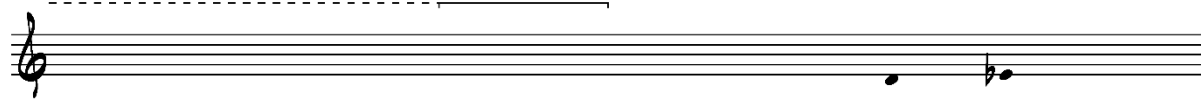
IR,RR



THE SONS OF FORMER SLAVES AND THE SONS OF FORMER SLAVE - OWNERS, WILL BE ABLE TO SIT DOWN

ANTITHESIS & SIGNIFYING

CR,RR



TOGETHER AT THE TABLE OF BROTHERHOOD - I HAVE A DREAM. (APPLAUSE) THAT ONE DAY, EVEN THE STATE OF MISSISSIPPI A

BR



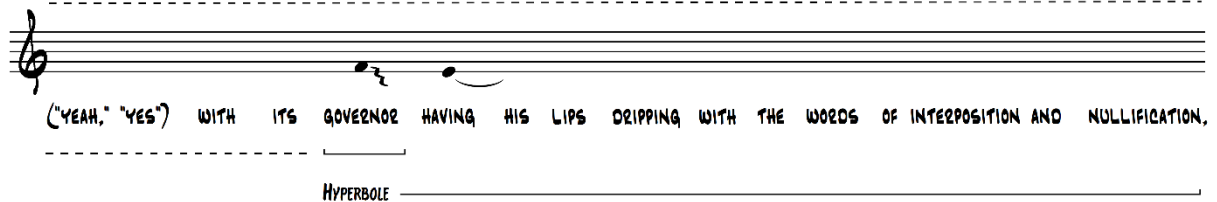
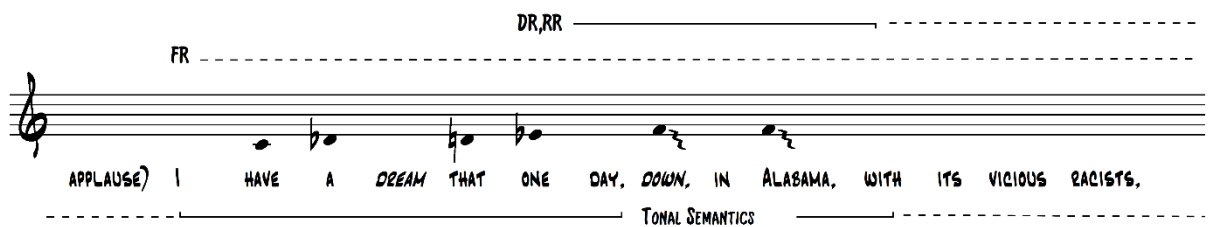
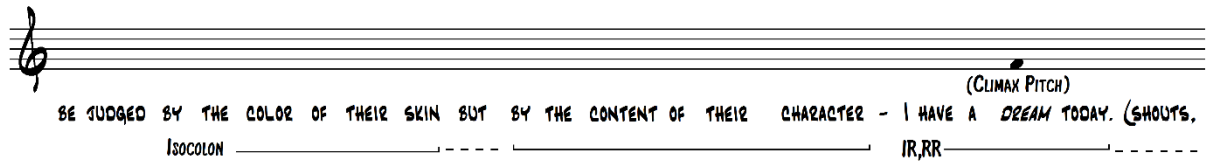
STATE, SWELTERING WITH THE HEAT OF INJUSTICE, ("YEAH") SWELTERING WITH THE HEAT OF OPPRESSION, ("MM -


ER



HMM") WILL BE TRANSFORMED INTO AN OASIS OF FREEDOM AND JUSTICE - I HAVE A DREAM.

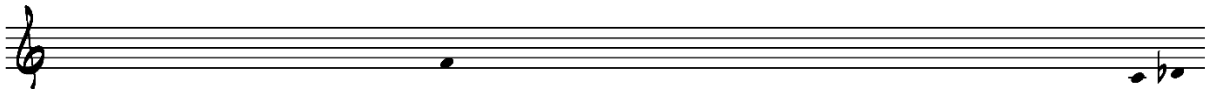
MARTIN LUTHER KING,
"I HAVE A DREAM..."





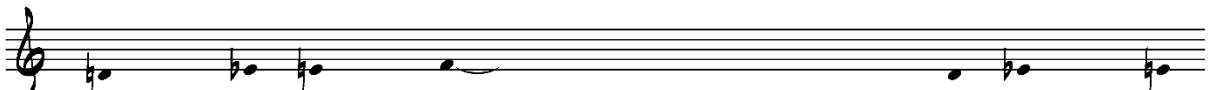
RECITATION TONE
(YES) ONE DAY RIGHT THERE IN ALABAMA LITTLE BLACK BOYS AND BLACK GIRLS WILL BE ABLE TO JOIN HANDS WITH LITTLE WHITE BOYS AND

PARALLELISM -----



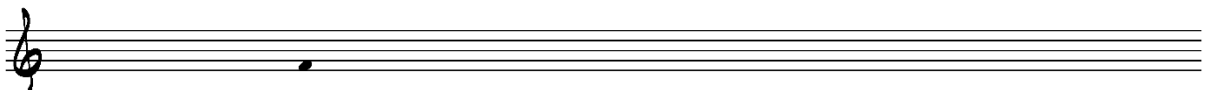
WHITE GIRLS AS SISTERS AND BROTHERS - I HAVE A DREAM TODAY. (SHOUTS, APPLAUSE, "I HAVE A DREAM," "YES") I HAVE

C & R -----



A DREAM THAT ONE DAY EVERY VALLEY SHALL BE EXALTED, ("YEAH," "YES") EVERY HILL AND MOUNTAIN

ENUMERATION & PARALLELISM -----
DIALOGUE & SIGNIFYING -----



SHALL BE MADE LOW. THE ROUGH PLACES WILL BE MADE PLAIN, ("YEAH") AND THE CROOKED PLACES WILL BE MADE STRAIGHT. ("YEAH")

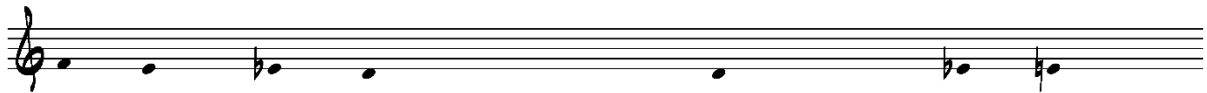
MARTIN LUTHER KING,
"I HAVE A DREAM..."

BR,RR



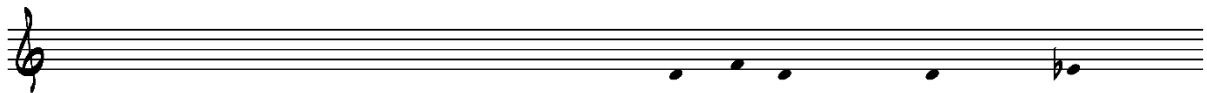
AND THE GLORY OF THE LORD SHALL BE REVEALED AND ALL FLESH SHALL SEE IT TOGETHER. (SHOUTS) THIS IS OUR HOPE. ("YEAH") THIS

TONAL
SEMANTICS

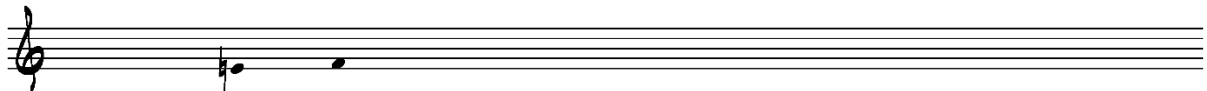


IS THE FAITH THAT I GO BACK TO THE SOUTH WITH. ("YES") WITH THIS FAITH, WE WILL BE ABLE TO HEW OUT OF THE

ANTITHESIS



MOUNTAIN OF DESPAIR A STONE OF HOPE. ("YES") WITH THIS FAITH, WE WILL BE ABLE TO




TRANSFORM THE GANGLING DISCORDS OF OUR NATION ("YES") INTO A BEAUTIFUL SYMPHONY OF BROTHERHOOD.

PARALLELISM

C & R


ER -----



("TALK ABOUT IT") WITH THIS FAITH, ("YEAH," "NOW") WE WILL BE ABLE TO WORK TOGETHER TO PRAY TOGETHER, TO

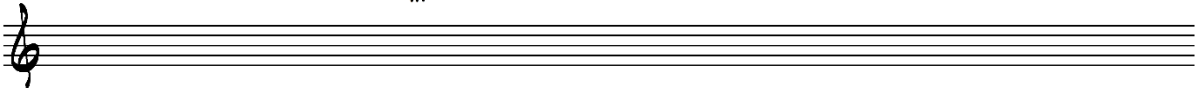
ENUMERATION -----
& PARALLELISM -----

DR -----

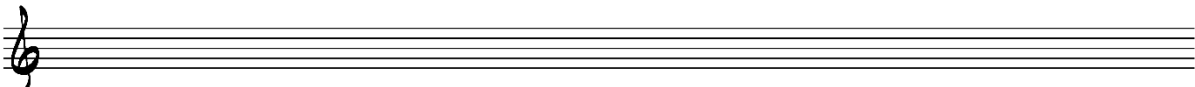


STRUGGLE TOGETHER, TO GO TO JAIL TOGETHER, TO STAND UP FOR FREEDOM TOGETHER, KNOWING THAT WE WILL BE

IR -----



FREE ONE DAY. (APPLAUSE, "YEAH") AND THIS WILL BE THE DAY, THIS WILL BE THE DAY WHEN ALL OF GOD'S CHILDREN, ("YES,



"YEAH") WILL BE ABLE TO SING WITH NEW MEANING: "MY COUNTRY 'TIS OF THEE. ("YEAH," "YES," "AH")

DIALOGUE & SIGNIFYING -----


MARTIN LUTHER KING,
"I HAVE A DREAM..."

BR,RR ————



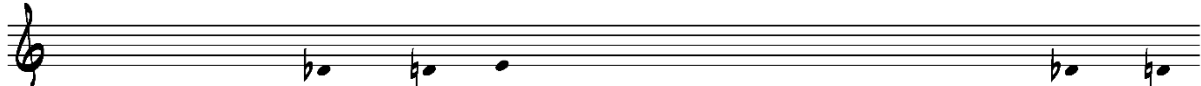
SWEET LAND OF LIBERTY OF THEE I SING. ("OH YES") LAND WHERE MY FATHERS DIED LAND OF THE PILGRIM'S PRIDE. ("YES") FROM

DR ————



EVERY MOUNTAIN SIDE. ("YEAH") LET FREEDOM RING"-AND IF AMERICA IS TO BE A GREAT NATION, THIS MUST BECOME TRUE. AND


BR ————



SO LET FREEDOM RING. ("YEAH") FROM THE PRODIGIOUS HILLTOPS OF NEW HAMPSHIRE. ("YES," UN - HUH") LET FREEDOM RING, FROM THE MIGHTY


TRICOLON ————

ENUMERATION & PARALLELISM ————



MOUNTAINS OF NEW YORK. LET FREEDOM RING FROM THE HIGHTENING ALLEGHENIES OF PENNSYLVANIA.

TONAL SEMANTICS ————

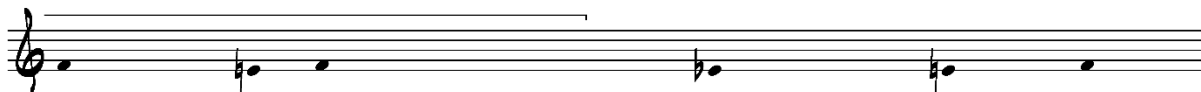


(YES." "MY STATE") LET FREEDOM RING FROM THE SNOWCAPPED ROCKIES OF COLORADO ("YEP") LET FREEDOM RING FROM THE CURVACEOUS SLOPES

SIGNIFYING -----

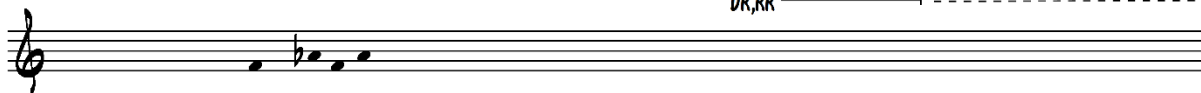


OF CALIFORNIA. BUT NOT ONLY THAT. ("NO") LET FREEDOM RING FROM STONE MOUNTAIN OF GEORGIA. ("YEAH," "YEAH"...) ("NO")



LET FREEDOM RING FROM LOOKOUT MOUNTAIN OF TENNESSEE. ("YEAH") LET FREEDOM RING FROM EVERY HILL AND MOLEHILL OF

DR,RR -----



MISSISSIPPI, ("YEAH") FROM EVERY MOUNTAIN SIDE. (SHOUTS AND APPLAUSE) LET FREEDOM RING AND WHEN THIS HAPPENS...

TONAL SEMANTICS -----

MARTIN LUTHER KING,
"I HAVE A DREAM..."

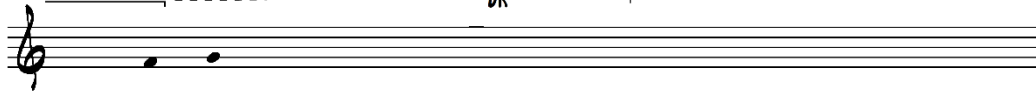
(CONTINUOUS APPLAUSE) AND WHEN WE ALLOW FREEDOM RING, WHEN WE LET IT RING FROM
ENUMERATION

DR
EVERY VILLAGE AND EVERY HAMLET, FROM EVERY STATE AND EVERY CITY, ("YEAH-YEAH") WE WILL BE ABLE TO SPEED UP THAT DAY WHEN ALL

OF GOD'S CHILDREN, ("YES") BLACK MEN AND WHITE MEN, JEWS AND GENTILES, PROTESTANTS AND CATHOLICS, ("YES") WILL BE
ENUMERATION
TRICOLON

IR
ABLE TO JOIN HANDS AND SING IN THE WORDS OF THE OLD NEGRO SPIRITUAL, "FREE AT LAST, ("YES")
DIALOGUE & SIGNIFYING
TRICOLON

_____ - DR _____



FREE AT LAST, GREAT GOD ALMIGHTY, WE ARE FREE AT LAST." (SHOUTS, APPLAUSE)

EXCLAMATION _____

_____ - _____